

जातकमाला ।

स्वगुणातिशयोदितैर्यशोभि-

र्जगदावर्जनदृष्टशक्तियोगः ।

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ILLUSTRATION.

Shree Siddhachakraji or Navapadaji

(The Circle of the Sacred Ones or the Nine Divinities)

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Foreword

It gives me much delight to get this occasion of writing a short foreword to the present edition of Ratnas'ekharasuri's *Sirīśivalakha* undertaken by my pupil Vadilal Jivabhai Chokshi. B A (Hons) I was eagerly waiting for such an occasion for a long time ever since I began teaching *Ardha-Magadhi* in the Gujarat College in 1923. Mr Chokshi has made a very appropriate selection as the book is one of the most important books in the story literature in *Ardha-Magadhi* of the Jains, and if the present edition receives a warm reception at the hands of the college-students and the general public, as it is expected to do, not only the editor will look upon his efforts as amply rewarded, but the students and scholars will get a sort of confidence and stimulus to do vigorous critical and original work in *Ardha-Magadhi* which is a keen necessity of the day on account of several reasons.

The *Yasovijay* Jaina Granthamala, the *Āgamodaya* Samiti, the *Ātmananda* Jaina Sabha, the *Sanatana* Jaina Granthamala the *Arhatamata* prabhākara Karyalaya and many other institutions have done and are doing an invaluable service to the spread and popularity of the *Jaina Literature and Philosophy in Ardha-magadhi* and Sanskrit. The editions brought out by these institutions have generally been authorita-

tive, correct and reliable. They have been, no doubt, of considerable help to scholars and students trained in the modern western methods of criticism and scholarship who by the use of these editions get their ground prepared for doing further work of exploring the vast field and doing research-work therein. The number of Jaina students and scholars trained in the western method is gradually increasing and side by side with it, it is natural that the appetite for critical apparatus should also be on the increase. Editions based on a critical examination of the Manuscript-material available and furnished with scholarly and critical notes and introduction are expected to quench the appetite, and it is no doubt a welcome feature that people have turned their attention now in that direction.

The present volume will have, I hope, its second edition more critical and scholarly as the editor expresses it in the preface, and it will be quite justified and reasonable on my part to expect a school of critical editors opened by Mr. Chokshi and his circle of friends in Ahmedabad doing a great service to the Sacred Literature of the Jainas in the modern critical way.

Gujarat College
AHMEDABAD.

June 1933.

K. V. Abhyankar,
Professor of Sanskrit &
Ardha-Māgadhī.

SUPPLEMENTARY PREFACE

(To Part II)

The following materials have been utilised in the edition of this book.

क—MS belonging to the Inanavimala, ri Bhandar, Cambay. It is written on paper, 35 leaves with 16 lines of about 50 aksaras (letters) each, with a blank space of about 1 sq inch in the middle of each leaf. It is dated Samvat 1511 (=1454 A D), Bhadrapada month. No further information is given in the Ms. It is probably the oldest Ms. which fact is well supported by the use of what is called *padmātrā* (i) e.g. for हेम चदेण it reads हेमचादण. Our author Ratnasekhara died in Samvat 1407-1408 and this Ms. is dated Samvat 1511 which means that it must have been written a century after the death of the author. But it is not so legibly and correctly written. Many letters are stained and displaced and certain letters are written for others e.g. च for त, हि for इ etc. There are many incorrect readings which will be

found noted in the foot-notes. It, however, seems to have been copied by an ignorant copyist from a very correct and authentic copy because though there are many bad mistakes, it often gives readings which are quite correct, plausible and purely Prakrit, e.g. बल्लह, दिउलीभा, सुरलोचसुद-भायो, खणमि संतो, सुहियाद, सकारकयाद, etc. It has sometimes very peculiar readings also e.g. पउगाइ, जालविणी, पुणहियं, सुकणयाइ etc. The insertion of the word चक्रेसरि in St. 528 is quite redundant. It also omits two verses viz. Sts. 588 and 720 of our edition. Certain words such as सकुडंबो (St. 708), कुणइ (St. 743) are also omitted. For double न्न it reads *anuswāra* (·) on the previous letter followed by single न e.g. चितवइ for चिन्नवइ. For म् also it often reads *anuswāra* (·) e.g. संमाणं for सम्माणं. In it the fullstop lines and nos. of verses have been coloured with some red chalk. (The purpose of doing so in old MSs. evidently appears to be to enable the readers to at once mark out the endings and nos. of verses at a mere glance).

स—MS. belonging to the Nitivijayaji (Dādā) Bhandār also of Cambay. It is a modern copy written on paper, 46 leaves with 14 lines of about 42 *akṣara* each. It bears date Samvat 1742 (=1685 A.D.), Māghasirāṃ, Sudi, 5. It is a fairly well-written copy showing signs of being the work

of a *pandit* who possessed good knowledge of Prakrit. Thus it gives correct readings such as जिणकारणि etc. and it has not omitted a single word or verse as in the case of MS क. In it fullstop lines and nos of verses are written in red ink and the rest in black.

I received both the MSs क and ख through the kindness of Sheth Hasturbhai Amarchand, of Cambay, who readily offered them to me for use.

आ० स०—The printed text of the Āgamodava Samiti, Surat. It seems it has not taken notice of MSs of the type क which gives many correct Prakrit forms. Its attitude sometimes appears to be towards Sanskritism i.e. instead of certain pure Pk. forms it has preferred those which resemble Sk. forms e.g. दिवुय्य (for दिउय्य), वच्चह (for वल्लह) द्विकलिया (for द्विउलीया), उदर (for उयर) etc. As it has been prepared after the consultation of many MSs it has been able to give certain readings which are not found either in क or ख or both e.g. तुम (St ००३). It has, however, inserted many unwarranted words e.g. तहिं (St 731), जर (St 747). It has given निष्फल a correct Pk. form (In क, ख it is read as निष्फल the only Sanskritised form in them). For य it generally reads य throughout.

As expressed by Prof Abhyankar in the fore-

word and by me in the preface, I have been able to go carefully through the MSs. ५, ६ for the preparation of this part II and I have hurriedly gone through some more MSs at the above-mentioned two Bhandāras of Cambay. Hence the necessity of this 'Supplementary Preface' to Part II.

I must also tender here my sincere thanks to my friend Mr. B. G. Dave BSc (1st class) who helped me in various ways at the time of Part I as well as Part II, but whose name I forgot to mention in the preface at the time of Part I.

I should also thank Messrs Rammik P. Kothari & Co, who readily undertook the publication work of this edition of Part II with a feeling of friendship. My thanks are also due to Manilal Chhaganlal, the manager of the Viravijaya Printing Press who did the work of printing this edition quickly and efficiently.

<p>Jata Society, C/o Lalbhai Ambalal's bungalow, No 26, Sitānivās, Ahmedabad, 5th June, 1933</p>	<p>V J Chokshi B A (Hons), Sometime Dakshina Fellow, Gujarat College, Ahmedabad</p>
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Preface.

A word of explanation is necessary for undertaking the present edition of Ratnas'ekharasūtri's *Sirisirivālakahā*. It is prescribed by the University of Bombay as a text-book in *Ardha-Māgadhī* for the First Year Arts examination. The whole of the book contains 1342 stanzas in all, but in the present volume there are edited only 380 Sts.—Sts. 378 to 757, which form the portion prescribed for the F. Y. A. Examination of 1934. The idea of editing this book was entertained by me at the suggestion of my revered prof. K. V. Abhyankar, under whom I passed the two most important and golden years of my college career, to whom I owe all my learning and scholarship, and who has always borne towards me fatherly love and affection by giving me invaluable help and instructions from time to time. It was under him that I learnt the most invaluable lessons of life. The most important qualities in him that attracted me most were his sincerity, fatherly affection towards his pupils, simplicity of life,

and the capacity to take infinite pains which is, as somebody has said 'the first and the most important quality in a genius' In him I have found an ideal Professor who has always seen his welfare in the welfare of his students—a very high ideal which only few Professors can achieve Hence it is that I take this opportunity, in this short preface, of paying my homage to my worthy *Guru* by bending down my head to him in veneration But the less said the better Therefore, apart from this digression which can not be helped, I shall come to the subject proper

Although I entertained the idea of editing this book long ago, I was not able to commence the work soon on account of various distractions and difficulties It was however, a few months before, that I began the work in right earnest The chief aim with which I undertook the work was to enable the University students to get copies of it, there being very few copies of it (published some years ago by the Āgamodaya Samiti, Surat) available in the market Another consideration which goaded me to do the work was the wide spread popularity and importance of the book in the Jaina world, and the unparalleled greatness of the subject with which it

deals. It discusses the topic of the *Navapada* by giving us in beautiful, lucid, and simple Prākṛit verse, the life-story of king Shripāla and his queen Mayanasundari, which the Jainas always cherish in their hearts, especially in the days of the *Āyambīla Oil Festivals*, and which has enabled the Jainas for ages together to accomplish their spiritual welfare. It is the story of king Shripāla that has created a very high respect for the *Navapada* in the minds of the people; and it is the same story that has purged the hearts of many of their several impurities by exhorting them to practise the *Āyambīla* penance with great fondness and delight giving up all attachment to sweetness and taste. There was a third consideration also viz. to make this book useful to persons interested in the study of *Ardha-Māgadhī* and the *Jaina Literature*.

It is with these considerations in view that the work of editing this volume has been undertaken. The text has been based mainly upon the printed text of the *Āgamodaya Samiti* edition, which is the most trustworthy being edited by the reverend Jaina Āchārya Shree Sāgarānandasūrishwarjī who has earned for himself the title of 'Āgamoddhāraka' by his editing almost all the *Āgamas* of the Jainas and many

other important books which would hardly have been possible without his great learning and scholarship. On account of want of time at my disposal and various other considerations I have not been able to go through the various Manuscripts which are available at some Bhindaras' and Upashrayas. However, I intend to do this at a later date. But in this volume I have given an exhaustive introduction, having collected all available and useful information about the author, his works, his date, his *Gachchha*, his predecessors and his pupils etc. I have traced the origin of the story literature of the Jainas and have explained the purpose etc. of the author in writing it. For the benefit of the students I have given also a brief summary of the portion prescribed from the story and at the end of the introduction I have instituted a comparison between *Srivallakha* and *Kummiputta* so that the students might have a comparative study of the two books. Over and above the introduction I have given a word for word English translation of the text, and full explanatory, critical, and grammatical notes in English—which is a special feature of this book. One more special feature is the illustration of the *Siddhachakra* or the *Navapada*

which is given somewhere else in this book. In the beginning there has also been given a short foreword by Prof K V Abhyankar for which I am greatly indebted to him. Here I must also express my gratefulness to Sjt. Mohanlal Dalichand Desai B A L L B Advocate who has furnished me with some valuable information about the author, his works, and predecessors etc. My thanks are also due to Divanbahadur K H Dhruva who helped me in understanding the metres that are discussed at the end of the introduction.

For purposes of translation and notes there was taken at several places the help of the अथचूरि (i.e. the commentary) published in the Āgamodaya Samiti Edition, the name of its author being not definitely known. In his 'Upodghata' in the Āgamodaya Samiti Edition, however, the reverend Ācharya Sagarānandāsūriji says that 'there is a belief that the अथचूरि is written by Shree Kshmakalyanaka (' श्री क्षमा कल्याणकैर्विहितेति प्रचोप ") ' Some help has also been received for certain explanations and notes from some Jain Sadhus and friends. My thanks are also due to Messrs B G Parekh, S A. Kapadia and Sarabhai Nawab who helped me in making fair copies of my original notes and trans-

lation, in examining proofs, and in procuring certain books of reference, which rendered me an invaluable help in making the book ready in time

I am also thankful to the Jaina journalist Chimanlal Nathalal Shah *alias* Shreekanta who is the manager of the Vira S'asana Printing Press which is under the patronship of the Virasamaj the well-known Jaina institution of Ahmedabad, for doing the work of printing quickly and efficiently I should also say, before closing this preface that in spite of all the care being taken there might have remained some mistakes for which the readers would, I hope, forgive the editor and correct them sympathetically In the end let me say that my labour will be fully rewarded, if the readers are enabled to understand, grasp and appreciate the story with the help of the introduction translation and notes and are inspired to cherish in their hearts great love and adoration for the Desire-yielding Tree—*Kalpataru* of the 'Navapada'

V J Chokshi

June 1, 1933

Introduction

1 The story of Shripāla occupies a very important and prominent place in the *Story Literature* of the Jainas. It is looked upon with such great reverence and sacredness by them that it has become enshrined in the hearts of all the Jainas—young and old, from very ancient times. Its popularity and greatness can be seen from the zeal and devotion with which they read—in the days of the *Āyambūla Olis*—and translate into action the useful spiritual lessons which they learn from the *Rāsa of King Shripala* or *Shripala Charitra*, composed by the great Upadhyāyas Vinayaviṣṇayaṇi & Yasovijayaṇi and based on our author Ratnasekharasūri's *Sirisirivalakaha*, the very text that is edited in this volume. Its greatness can also be seen from the fact that our author puts it in the mouth of the Great Sage Gautamaswami, the first *Ganadhara* of Lord Mahavira, who reveals it to the well known Jaina King Shrenika who was an ardent adherent of Jainism. This is done, evidently, not only to create an atmosphere of antiquity

round the story, but to convey home to the readers the supreme greatness and importance of the topic with which it deals, implying that even such a great sage as Gutamaswāmi himself testified to it by emphasizing it to his devout follower king Sbrenika.

2 But what is that great topic which makes

The topic of the story also so great? It is the Navapada the *Navapada* the most sacred and significant expression in Jainism, which gives in brief the sum and substance of the whole of the Jaina Religion. It connotes the nine most important *Padas* or *Dignities* in Jainism consisting of *Panchaparameshthi* (the Five High Souls)—viz the Arihanta (or the Tirthankara or the Jina), the Siddha, the Āchārya, the Upadhyaya and the Sadhu—and the *Four-fold Religion* consisting of सम्यग्दर्शन, मग्गज्ञान, सम्यक्चरित्र and सप i. e. Right Faith, Right Knowledge, Right Character and Penance. (All these Nine Dignities are fully explained in notes on St 1.) The *Panchaparameshthi* are regarded as the प्रवर्तक (i. e. the establishers or founders), the संचालक (i. e. governors) and प्रचारक (i. e. the propagators) of the various doctrines and principles of Jainism such as the Jivavichāra, the Nine Tattvas, the Karma

Theory and the well-known Syadvāda of the Jainas etc which create in the hearts of the people a love for the *Four-fold Religion* mentioned above. The Arihantas are the प्रवर्तकs, the Ācharyas are the संचारकs and the Sadhus are the प्रचारकs. Cultivating a true and firm Faith (श्रद्धा) in the Nine Dignities by understanding them properly by studying their *gunas* or qualities etc is an indispensable thing to those who want to attain Perfection and reach Liberation. Once a firm Faith is created in them and in the words and scriptures propounded by them, the 'jiva' obtains what is known as *Bodhibija* or *Samyaktva* i.e. Enlightenment. It is said in the नवतत्त्वप्रकरण verses 51, 52 —

“जीयाइनवपयत्ये, जो जाणइ तस्स होइ सम्मत ।

भावेण सहहतो, अयाणमाणेऽपि सम्मत ॥

सन्वाइ जिणेसरभोसियाइ वयणाइ नरहा हुति ।

इइ बुद्धी जस्समणे, सम्मत निच्चल तस्स ॥”

3 To enable and help the people of this world. The three main classes of the 'jivas' in obtaining this *Samyaktva* or *Bodhibija*, thus making it easy for them to traverse the path of spiritual welfare without any hindrance and reach Liberation was one of the most important things that the Jaina teachers or Ācharyas of old wanted to accomplish. For achieving this purpose, they

thought it necessary to adopt different methods of imparting knowledge to different 'jivas' or souls according to their capacities of grasping and understanding things. Hence they divided the souls into three main classes viz. अज्ञानुसारी or those who put complete faith in their preceptors and their preachings and always act according to their advice, (2) तर्कानुसारी or those who put faith in their preceptors and their preachings after giving a full scope to their powers of reflection and reasoning, and (3) चरितानुसारी or those who come to acquire Faith by reading stories and lives of great persons. We find even to-day that all the souls of the world fall under one or the other of these three main classes

4 As for the Shraddhanusaris, the Ācharyas had no anxiety, for they always have an inborn belief in the Nine Dignities etc. As for the Tarkanusaris, they (i. e., the Ācharyas) have always paid proper attention to them for whom they have composed important Sūtras and various other religious books which expound the principles of fundamental truth and discuss the questions which enable the soul to understand the true nature of this

The origin of the
story literature
of the Jainas

worldly life, the greatness of *Ahimsā Dharma* (non-injury to any of the six kinds of living organisms) consisting of renunciation and asceticism, the nature of Karma which binds the soul and makes it wander in this miserable worldly existence; and the way in which its complete Destruction can be brought about—thus enabling the soul to get itself completely released from the bondage of Karma and reach Final Beatitude. Fully understanding and following these principles, the Tarkānusāris are enabled to accomplish their spiritual welfare. They are thus the most intelligent and best of the 'jivas,' if a firm Faith be cultivated in them, and that is the reason why even to-day we find that the Jain Preachers—Sādhus always give a due importance to them in the first half of their daily sermons in which they propound the principles expounded by the Āchāryas of old. Their number is, however, greatly limited the Shraddhānusāris being met with in the world in a greater number than the Tarkānusāris. But the number of the Charitānusāris is still greater, because the vast majority of humanity are always guided in their actions by hearing and reading stories and lives of great persons whose examples they always follow. Bearing this

in mind and wishing to do good to the vast majority of humanity at large, the Jaina Āchāryas of old attached greater importance to them and adopted the method of writing stories and lives of great persons which they call *charitas*, *kathās*, or *kathānakas*, and *ākhyānas* etc. and to-day also we find that the Jaina Sādhus reserve the latter half of their sermons for telling such stories or *kathānakas* composed by the Āchāryas of old and in expounding them in order to impart religious teaching and knowledge to the common mass at large who hear the stories with great attention and interest. The voluminous *Story Literature* that the Āchāryas of old have produced is rich both in literary and didactic qualities, a special feature of which is the high emotions and sentiments with which they are laden and the infallibility of their appeal to the hearts of the readers and hearers.

5. As we have said in the beginning Ratna-

The place of *Sū-
rīvālakahā* in
the story litera-
ture of the
Jainas

s'ekharasūri's *Sūrisūrīvālakahā* or *Akṣhayana*, as it is called by Gautamaswāmī, occupies a very important and prominent place in this *Story Literature* of the

equally important *lathās* in Jainism such as the Story of Varadatta and Gunamanjari, the Story of Abhayakumāra, the Story of Ilāchī-putra, the Story of Karmāputra etc., but this is in a way 'a pet story of the Jainas'. It is because of the greatness of the topic with which it deals. As the poet himself says, through the mouth of Gautamaswāmi who says to king Shrenika to whom he reveals the story, in verse 36—

“तो भणइ मुणो नितुणुसु, नरवर ! अङ्गणयं इमं रम्मे ।
सिरिसिद्धचक्रमाह्वसुंदरं परमचुञ्चकरं ॥”

“Then the sage said:—oh, king ! hear this beautiful story which is *charming* on account of the greatness of the *Siddhachakra*, and which excites great wonder (in our hearts).” The greatness and importance of the story is also due to the literary and didactic qualities which it possesses.

study it in the same light. The author himself reveals his purpose of writing the story in the very first verse of the book where he says:—

“अरिहानवपयाहं, ज्ञाहता द्विअयकमलमज्झमि ।

सिरिसिद्धचक्कमाहण्यमुत्तमं किंपि जंपेमि ॥”

Having contemplated in the lotus-like heart the *Nine Dignities* such as the Arhat etc., I shall speak a little about the most elevated greatness of the *Siddhachakra* (or *The Circle of the Sacred Ones*).” While reading the story it also appears that the author wants to lay a greater stress on *Bhāva* or extremely pure mental condition and *Āyambila Penance*. A stress has also been laid on the effect of *Karma* also. Moreover, by writing this story the author wants to show the superiority of the *Jaina Religion* over the *Sāiva* and other religions, just as the *Mahābhārata* stories show the superiority of the *Brahmanic Religion* over other religions.

7. The greatness of the *Navapada* has been emphasized in striking words.

The greatness of the *Navapada*. by Gautamaswāmi, the narrator of the story himself in verses 16 to 34 which are briefly summarized

on pages 30 and 40 of the notes. It is again further emphasized by the Sage Munichanda before King Shripāla and his queen Madana-sundari in Sts. 190 to 194, 206 to 225 and 238 to 242. What does he say ? ' He says that the propitiation of the *Siddhachakra* formed by the *Nine Dignities* is the only faultless and sinless remedy for removing all the pains, miseries and diseases of this world. It is the root-cause of all our happiness of this as well as the next world. In short, it is the *One Supreme Thing* which constitutes the very essence of the whole of the Jaina Religion. As the author says in St. 192:—

“एषहिं नवपद्महिं, रहिअं अद्गं न अत्थि परमत्यं ।

एषसुच्चिअ जिणसासनस्स सब्वस्स अचयारो ॥”

Hence it is due to the power of the propitiation of the *Navapada* that many a soul were enabled to be emancipated in the past, are enabled at present and will be enabled to be so in future, and thus obtain the lordship of all the three worlds by their attaining to the position of a Tirthankara or a Siddha. The *Navapada* is thus a Desire-yielding Tree which fulfils the desires of the minds of those who propitiate it. It is said to be the very

essence of the Tenth Pârva called *Vidyānūtāda* and it has the power, if it is well propitiated, to enable us to accomplish the eight great *Siddhis* or supernatural powers such as *Animā* (or the power of becoming as small as an atom), *Laghimā* (or the power of assuming excessive lightness at will etc.) He who propitiates it with pure meditation accompanied with penance accomplishes large destruction of Karma. But there is no wonder, says the poet, that by the propitiation of the *Siddhachakra* all the great *Siddhis* etc. are accomplished, because by worshipping it is obtained even Moksha or Final Beatitude. Hence it is that the poet says in verse 210 —

एष च परमतरं परमरहस्यं च परममत्त च ।

परमार्थं परमपथं, पन्नत परमपुरिसेहि ॥'

'This (i. e. the *Siddhachakra* has been declared by the Tirthankaras (lit. Supreme Beings) to be the *Greatest Truth* (*Tattva*) the *Greatest Secret*, the *Greatest Spell* the *Greatest Thing* and the *Greatest Pada* ' But stop and reflect. Can each and every kind of man propitiate the *Siddhachakra* and achieve all these things ? 'No', says the poet. Only that man can do so who is possessed of forgiveness, self-control and freedom from passions. He

alone can become the worshipper of the *Siddhachakra*, while a man who is possessed of opposite qualities becomes its insultor or *Virādhaka* as he is called. Hence he who wants to be a true worshipper of the *Siddhachakra*, whether a monk or a householder, should make his mind totally free from passions and should observe pure celibacy and character, because he who worships it with an impure mind, though its propitiator, instead of bringing to himself his desired object and happiness, undoubtedly brings him misfortune. But if a person propitiates it with a pure mind and if any wicked person thinks of doing anything wrong to him, that wicked person, instead of doing so, brings wrong to himself. Hence a person wishing to do good to himself should worship the *Siddhachakra* with a pure and delightful mind, keeping pure celibacy together with practising the penance of *Āyambala* fast and observing proper religious rites. If he will do so with a pure mental condition, he will get all the prosperities even of gods and excellent human beings. Even formidable diseases such as indigestion, consumption, fever, fistula, gout, will never come to him and if they have come to him before he propitiated the *Siddhachakra* they

will at once be destroyed. Moreover, by worshipping the *Siddhachakra* he will suffer no misfortune such as slavery, servitude, having no art, having impaired or defective organs of sense, blindness, a degraded body, a degraded family etc. In the case of a woman the misfortune of being neglected by her husband, being a poison maid, a whore, a widow, a barren woman, a woman bearing a dead child etc will never come to her. In short such is the greatness of the *Navapada* or the *Siddhachakra* that by worshipping it the 'jivas' are always able to fulfil the desired objects of their minds, and there is no doubt about that.

Again such is the greatness of the *Navapada*, says the poet further, that by its propitiation all the evils such as wicked planets, demons, ghosts and witches etc of those high souls who are possessed of a pure mental condition, disappear at once. Moreover, by the propitiation of the *Navapada* all the dangers from water, fire, serpents, and beasts of prey, the pains from poison and calamities such as excessive rain, drought etc and diseases such as plague etc. which bring death to the bipeds and quadrupeds—all these do not remain in the world. Moreover, even barren women get

sons, even the children of *nindus* (i.e. women bearing dead children) become alive and play with joy, the defects of the stomach disappear and all other kinds of misfortune perish. Thus such is the elevated greatness of the *Siddhachakra* or *Navapada* upon which the author has based his whole story.

8. As regards the author, it is a matter of

The author, his name, date, <i>Gachchha</i> , predecessors and pupils etc	great pleasure that we have not to take the special trouble of going to any external source for information about his name or date as is often the case with regard to many
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Sanskrit poets like Kālidāsa and others. The author himself has given us definite information about his name and date etc. in Sts. 1340, 1341 where he says:—

“ सिरिवज्रसेनगणहरपट्टपद्मेमतिलयसूरीणं ।
सोसेहि रयणसेहरसूरीहि इमा हु सकलिया ॥
तस्तीसहेमचंदेण माहुणा विक्रमस्त वरिसमि ।
चउदसमदठावीसे लिहिया गुरुमत्तिकलिण ॥

From this internal evidence we come to know that the name of the author is Ratna-s'ekharasūri and that he flourished in the fourteenth century A. D., as it is stated that

he composed *Sirivālakahā* in *Samvat* 1428 i.e. 1362 A. D.

Moreover, *Ratnas'ekhara* here states himself as the pupil of *Vajrasena* and *Hematilaka* and as we shall see later on, it is clearly stated in the last verse of our author's *गुणस्थानकक्रमा-रोहसवृत्ति* that *Ratnas'ekhara* was the pupil of *Vajrasena* and a successor of *Hematilaka* who was the *Pattadhara*-successor of *Vajrasena*. Our author here calls himself the pupil of both *Vajrasena* and *Hematilaka* only in order to show his respect for the latter, but as a matter of fact, he was the pupil of *Vajrasena* and a successor of *Hematilaka*. [The compound *सरिचञ्जसेनगणहरपट्टपट्टहेमतिलकसूरीण* is solved by the commentator of *Sirivālakahā* as follows — “*श्री वज्रसेनगणधराणां-श्रीवज्रसेनसूरीणां पट्टस्य-प्रभव-स्वामिनो ये हेमतिलकसूरयस्तेषां (शिष्यैः श्रीरत्नशेखरसूरिभिः)*”; thus making *Ratnas'ekharasūri* the pupil of *Hematilakasūri*. But from the facts stated above, this appears to be a wrong solution. The correct way of solving the compound is — *श्री वज्रसेनगणधरश्च (तस्य) पट्टप्रभु-हेमतिलकश्च तेषाम्* i. e. *तयोः (शिष्यैः श्री रत्नशेखरसूरिभिः)*—and this solution is quite in keeping with the explanation given above.]

From this internal evidence we also come to know that he had a pupil named Hemachandra. This much is the important information that we get from our text. There are many other external sources also from which we get some more useful and more definite information.

In his work गुरुगुणपट्टत्रिशिकावृत्ति, * our author Ratnas'ekhharasūri gives his प्रशस्ति as under:—

“ श्रीमद् बृहद्गच्छपयोजहसः ।

समस्तवादीन्द्रशिरोवतंसः ।

प्रज्ञापराभूत सुरेन्द्रसूरि ।

जीयाज्जगत्यां गुरुदेवसूरिः ॥ १ ॥

तद्गच्छे स्वच्छमनाः समजनि जयशेखरो गुरु श्रीमान् ।

तत्पट्टगगनमानु सूरिः श्रीयज्ञसेनाहः ॥ २ ॥

तत्पट्टनायकाः श्रीहेमतिलकसुरयस्तदादेशात् ।

श्रीरत्नशेखराख्यः, शिष्यो लिखति स्म विवृतिमिमाम् ॥३॥

Here the मूलपुरुष-देवसूरि i.e. वादिदेवसूरि is mentioned, and the *Gachchha* is stated to be the बृहद्गच्छ

As for the *Brhad Gachchha* some explanation is necessary. It is a *Sāhā* or branch of the *Mūla Tapāgachchha* and takes its origin from the famous Vadi Devasūri who defeated

* His works are discussed on P. 23. of the introduction.

the Digambara disputant by name Kumudachandra in the royal council of Siddharāja Jayasinha of Gujarat in Samvat 1181† He was the pupil of Munichandra the 40eth *Pattadhara* of the *Mula Tapagachchha*. He was born in Samvat 1143, took *Diksha* in 1152, became *Ācharya* in 1174 and died in 1226. He composed a book called *Syadvādaratnakara* which gave birth to चतुर्विंशतिसूरीशाखा * or बृहद्गच्छ which got its name from the big number of 24 *Āchāryas* that were instituted by Vādi Devasūri. He also converted 35000 families to Jainism and enlightened King Ālhadana of Nagpur. From all this, his great glory also, his चतुर्विंशतिसूरीशाखा came to be known as *Brhad Gachchha*. Thus the author gives his *Gachchha* to be बृहद्गच्छ which later on came to be known as *Nāgapurnya* or *Nāgori Tapā Gachchha*. The connection between these two *Gachchhas* can be understood from the following version

† Cf *Prabhavākacharitra* 21 95 —

“ चन्द्राष्टशिवर्षेऽत्र वैशाखे पूर्णिमादिने ।

आहूतौ वादिशालायां तौ वादिप्रतिवादिनौ ॥”

* For their names see Sjt Mohanlal Dalchand Desai's Gujarati work “Jaina Gurjara Poets” Part II

Padmaprabhasūri, the pupil and successor of Vādi Devasūri, with the Permission of his preceptor went to the city of Nāgor in Samvat 1177 and practised hard and difficult penance there and having preached religion to Ālhādana, the king of that city, made him a Jaina and the king being pleased gave him the name 'Nāgapuriya Tapā Shree Padmaprabhasūri.' But though he was given this name by the king, no *Nāgapuriya Tapā Gachchha* as such came into existence in the time of Vādi Devasūri. It was later in the time of Pārshvachandrasūri in the 16th century that he (i. e. Pārshvachandrasūri) described himself to be the successor in the list of the Brhad Gachchha Pattāvali and his Gachchha was popularly called *Pāyachanda Gachchha* while those Gachchhavālas give their Gachchha's name to be Nāgapuriya (coming, as we have seen, from Nāgpur—Nāgor of Mār-wad) Tapā Gachchha. This fact is corroborated by the following lines of Chandrakirtisūri, who belonged to the same Gachchha of Pārshvachandrasūri mentioned before, which are taken from the प्रशस्ति of his commentary on Rājas'ekharasūri's Prākṛit Chhanda Kos'a:—

"वर्षैः चतुः सप्ततियुकरुद्रशतै ११७४ स्तौतैरथ विरूमाकांत् ।
वादीन्द्रमुष्यो गुरुदेवसुरिः सूरौचतुर्विंशतिमभ्यपिचत् ॥

तेषां च यो दीपकशास्त्रकर्ता पद्मप्रमः सूरिवरो बभूव ।
यदीय शाखा प्रथिता क्रमेण ख्याता क्षितौ नागपुरी तपेति ॥ ”

Thus our author Ratnas'ekharasūri belonged to the Br̥had Gachchha which Gachchha later on came to be known as Nāgori Tapā Gachchha.

As regards the Guru—preceptor and other predecessors of Ratnas'ekharasūri we have already got some information from the ग्रन्थसिन्धु of his works *Sirisirivālakahā* and *गुह्यगुणपद्मत्रिशिका-वृत्ति* already quoted before where he describes himself as the pupil of Vajrasenasūri and he became a successor of Hematilakasūri who was the Pattadhara-successor of Vajrasenasūri who became Āchārya in Samvat 1354, as can be seen from the following genealogy quoted from the book 'श्रीमन्नागपुरीय तपागच्छनी पट्टावली' (published by Shree Jaina Yuvaka Mandal Office & Library, Shamala's Pole, Ahmedabad)

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|---------------------|--|
| 40. Munichandrasūri | The 40eth <i>Pattadhara</i> of the <i>Mūla Tapā-gachchha Pattāvali</i> . |
| 41. Vadi Devasūri | The मूलपुरुष or the first Āchārya in the <i>Nāga-puriya Tapāgachchha Pattāvali</i> , |

42. Padmaprabhāsūri Author of भुवनदीपक
composed in Saṃvat
1221.
43. Prasannaohandrasūri
44. Guṇasamudrasūri
45. Jayas'ekharasūri Became Āchārya
in Saṃvat 1301.
46. Vajrasenasūri Became Āchārya
in Saṃvat 1354.
47. Hematilakasūri
48. Ratnas'ekharasūri

That our author Ratnas'ekharasūri, the 48th *Pattadhara* in the Nāgapuriya Tapā-Gachchha *Pattāvali* was the pupil of Vajrasenasūri, and that he became a successor of Hematilakasūri becomes much more definite from the following 3 passages taken from his own works संवोदसत्तरि (संयोधसत्तति), गुणस्थानककमारोह and लघुक्षेत्रसमालम्बोपपत्ति respectively.

(1) The last *va'ha* of संवोदसत्तरि is:—

“ संवेगमणो संवोदसत्तरि जा पदेइ भयजीयो ।
निरिजयसेहृष्टाणं मो नदई नत्थि मदेहो ॥ ”

" पक्षे स्वगुरोर्नाम सूचितं श्रीजयशेखर इति । अर्था-
 भ्रागपुरीय तपागच्छाधिराज श्री जयशेखरसूरेः पट्टस्थः श्री-
रत्नशेखरसूरिरिमां संबोधसप्ततिं चकार ॥ यदुक्तम् ।

श्रीमद्भागपुरीयाह तपोगणकजावणाः ।

ज्ञानपीयूषपूर्णांगाः सूरौन्द्रा जयशेखराः ॥ १ ॥

तेषां पत्नजमधुपाः सूरयो रत्नशेखराः ।

सारं सूत्रात्समुद्धृत्य चक्रुः संबोधसप्ततिम् ॥ २ ॥

Hence जयशेखर was गुरु but in fact was प्रगुरु (गुरु's गुरु), because in the प्रशस्ति's of सिरि-
 चालकहा, गुणस्थानकक्रमारोहसवृत्ति, गुरुगुणपट्टप्रशिक्षा,
 (see p. 24) the author clearly refers to यज्ञ-
 सेन as his गुरु

(2) In गुणस्थानकक्रमारोहसवृत्ति the last verse is -

" इत्युद्धृतो गुणस्थानरत्नराशिः श्रुतार्णवात् ।

पूर्वार्णवसूक्तिनामैव रत्नशेखरसूरिभिः ॥ १३५ ॥

Here रत्नशेखरसूरि's name is merely given
 but farther particulars are given in his own
 commentary thereon as under -

कैरुद्धृतः ? - रत्नशेखरसूरिभिः - बृहद्गच्छीयधीयज्ञसे-
 नसूरिशिष्यः श्री हेमतिलकसूरिपट्टप्रतिष्ठिते श्रीरत्नशेखर-
 सूरिभिः स्वपरोपकाराय प्रकरणसुपतया प्रकटित इत्यर्थः ॥
 १३५ ॥

Here रत्नशेखरसूरि definitely refers to him-
 self as the pupil of यज्ञसेनसूरि and a successor
 of हेमतिलकसूरि who was the Pattadhara—suc-
 cessor of यज्ञसेनसूरि. This fact is further co-

roborated by the following remark of Shrimad Sāgarānandsūrishvarajī in his उपोद्घात to the Āgamodaya Samiti Edition:—

“वज्रसेनसुरिपट्टपूर्वाचलप्रभाकराणां श्रीहेमतिलकसूरी-
णामन्तिवदः श्रीमन्तोत्तमशेखरसूरयः”

(3) In the मंगलाचरण of लघुक्षेत्रसमासवृत्ति the author says:—

“श्री वज्रसेनगुरवो जीयासुहेमतिलकगुरवश्च चिन्ता-
मणिरिव यन्नामसंस्मृतिदिशति मेऽभिमतम् ।

इतिवृत्तदेवगुरुस्मृतिधैर्ययलादल्पबुद्धिनाऽपि मया ।

स्वकृतक्षेत्रसमासस्य लिप्यते विवरणं किञ्चित् ॥

Here Vajrasena and Hematilaka both are referred to and क्षेत्रसमास is his own work and the विवरण thereon is written by him.

In 152^{gāthā} of क्षेत्रसमासमूल, viz. ‘वीरं
जयसेहरपयपट्टिभं पणमिऊण सुगुरुं च ।’ जयशेखर
who was his गुरु is referred to. The last verse
of the मूल is —

“सूरीहि जं रयणसेहरनामपट्टि, अप्पत्थमेवरइअं णरत्तिवत्तिमिस्सं ।
संसोहिअं पयरणं सुअणे हि लोण, पावेउ तं कुसलरंगमइं पसिद्धिम् ॥

wherein the author gives his name Ratnas'ekhara and in the last verse of the commentary he also gives his name as the commentator as under:—

“इति कतिचिद् द्वीपोदधिविवारलेशस्य विवरणं सुरि ।
श्री रत्नशेखराख्यः शास्त्रादुद्धृत्य लिखति स्म ॥”

All this discussion leads us to the following final conclusion:—

Ratnasekharasuri flourished in the 14th century and was the successor of Hematilakasûri and the pupil of Vajrasenasuri who was the pupil and successor of Jayas'ekharasûri of Brhad Gachchha which Gachchha later came to be known as Nāgori Tapā Gachchha, and that he i.e. रत्नसेखर had a pupil named Hemachandra who made a copy of Ratnas'ekhara's original composition of *Sirivalakaha*.

9 Further information about the life of the

The life of the author author can be had from Sjt. Mohanlal Dalchand Desai's Gujar work 'Jaina Gurjara

Poets" Part II P 759. From that we come to know that Ratnasekharasuri was born in Samvat 1372 and took Diksha (became a Jaina monk) in Samvat 1385 at the age of 13. He became an Ācharya in Samvat 1400 and the Ācharya-Pada was given to him in the city of Bilada. He was also given the title of *Mūhyāndhakāranabhomanī*. He converted 1000 families to Jainism. In Samvat 1407, he enlightened by his preaching the Emperor Phirozshah Takhalakha who was on the throne of Delhi, soon after which he died.

10. The important information about the works of Ratnas'ekharasuri has been obtained from Sjt. Mohanlal Dalichand Desai's 'History of Jaina Literature' in Guj. Para 648. He has composed several important books as follows:—

1. *Sirivālakahā* (Shripālacharitra) in Prakrit in Samvat 1428 (the first copy was made by his pupil Hemachandra).

2 *Chhandakos'a* (छंदकोश) in Prakrit wherein several well-known Prakrit metres have been treated with their characteristics and formations and treatment of *ganas* and *mātrās* etc, (A commentary in Sanskrit on this work has been written by Chandrakirtisūri of Vikram 17th century who was a pupil in the Succession List of the author. (Vide Buhler's Reports 4 No. 75, and Peterson Reports 5, page 193).

3 *Gunasthānakakramāroha* (गुणस्थानक-क्रमारोह) with a commentary (सवृत्तिः) in Samvat 1447 (vide Buhler Reports 8 No. 376, Velankar's Catalogue No. 1783 published by Jaina Ātmānanda Sabbā Bhāvanagar, Pandit Hiralal Hansraaj Jamnagar, and Deochand Lal-bhai Pustakoddhāra Fund No. 38 of Surat)

गुणस्थानकः are the gradations or Stages leading to Salvation They are 14 in number as treated in the Jaina Karmic Philosophy and they are dealt with in this work in Sanskrit verses with Sanskrit commentary thereon

4 *Gurugunasat-trinsika* (गुरुगुणषट्त्रिंशिका) which treats of 36 *gunas* of a गुरु in Prakrit *gathas*, on which the author has written his commentary This work is published by the Jaina Ātmanand Sabha No 37.

5 *Sambohasattari* (सवोहसत्तरी) e सवोच सत्ति) which is a collection of 70 *gathas* or verses in Prakrit which with the commentary of गुणविनय is published by the Jaina Ātmanand Sabha No 53

6 *Laghushetrasamasa with Svopagnavivarana* (लघुश्लेषसमास-स्वोपज्ञविवरणसहित) treats in short the cosmology according to the Jainas based on Malayagiri's commentary (Published by the Jaina Ātmananda Sabha of Bhavnagar No 46, the original with Gujarati translation published in *Prakaranaratnakara* Part IV by Bhimsi Manek, Buri Building Pydhon, Bombay, vide Velankar's Catalogue of Royal Asiatic Society Bombay's Mss Nos 1592 & 1593, Buhler's Report 2 No 402

7 *Siddhachakrayantroddhāra* (सिद्धचक्रयन्त्रोद्धार) which is unpublished and is in a Ms form in the *Pustakbhandar* of Chunji, Benares This, it appears, relates to the यन्त्र in respect of the सिद्धचक्र dealt with in *Sriyalakāhā*.

11 Before closing this topic of the author and his works etc one more important point remains to be made clear There have been two Ratnas'ekharasuris— one our author about whom we have already discussed everything, and one the 52nd *Pattadhara* in the *Mūla Tapā-gachchha Pattāvali*, who flourished in the 16th century, who was the successor and pupil of Munisundarasuri the 51st *Pattadhara* in the *Mūla Tapāgachchha Pattāvali*, who possessed the title of *Balasaraswati*, who lived as an Āchārya from Samvat 1502 to 1517 and who was also the author of several works such as श्राद्धप्रतिष्ठासंग्रह (Samvat 1496) श्राद्धविधिसंग्रह (Samvat 1506) आचारप्रदीप (Samvat 1516) लघुश्रेयसमास etc It should be remembered that our author *Ratnasekharasuri*, who was a pupil of *Vajrasenasuri* of *Nagori Tapāgachchha* and

was a pupil of *Munisundarasūri* of the *Mūla Tapagachchha* and who flourished in the 16th century.

12. So far as is known to the editor, nobody has been able to trace the story of Shripāl to any other original source and in point of time *Ratnasekhharasūri's* *Sirivālakahā* is the earliest story about Shripāla. If that is true, our author can be said to be the first originator of the story. This inference is supported by the author's description of the *Siddhachakrayantroddhār*, by giving which he saved the *Siddhachakrayantra* from oblivion. Therefore, most probably *Ratnasekhharasūri's* *Sirivālakahā* is the first and earliest composition on the life and history of King Shripāla, and it has become the direct or indirect source of so many Sanskrit and Gujarati works which are composed even upto the 19th century.

13. The following are the Sanskrit compositions of the story of Shripāla.

(1) *Satyarāja Gam* the pupil of *Gunasamudrasūri* the pupil of *Gunasāgarasūri* of *Purnimā gachchha* composed *Shripalacharitra* in Sanskrit.

from Prakrit Sirivālakahā in Samvat 1314 (Manuscript in Kaira Bhandār).

(2) Dharmasundarsūri *alias* Siddhasūri wrote श्रीपालनाटकगतस्ववर्तीवर्णन in Samvat 1531. This betokens that there was a *Shripālanataka*.

(3) Labdhiśāgarasūri of *Vṛdhha:apāgachchha* composed Shripālakathā in Sanskrit in Samvat 1557. (Refer to page 741 of the *Jaina Gurjara Poets Part II No. 57 लब्धिशगर*.)

(4) Gnānavimalasūri of *Tapāgachchha* composed Shripālacharitra on the basis of Gujarati Shripālarāsa composed by the Upādhyāyas Vinayavijayaji & Yas'ovijayaji in Samvat 173.

(5) Kshamākalyāna of *Kharatargachchha* wrote Shripālacharitra-vyakhyā in Samvat 1869 which may be the commentary added to Prakrit Sirivālakahā of Ratnas'ekhar as published by Devachand Lalbhai Pustakoddhara Fund No. 66.

(6) *Apabhraṅs'a Composition*: Sinhasena *alias* Raidhu composed Shripālacharitra in *Apabhraṅs'a* in Vikrama 16th century.

14. The following are the Gujarati compositions of the story. There are

Gujarati
Compositions a number of them a detailed list whereof has been gathered from Sjt. Mohanlal Dalichand Desai's 'Jaina Gurjara Poets,' Part I & II.

Part I. P. 58. (1) Gnānasāgara composed Siddhachakrarasa-Shrīpālraśa in Saṁvat 1531.

Part I. P. 101 (2) Labdhisāgara has composed Shrīpalarāśa in Saṁvat 1557, but it is incorrect. In fact he has written Shrīpalakatha in Sanskrit in Saṁvat 1557 as already stated.

(3) In Saṁvat 1651 Vadiachandra (a Digambara) has written Shrīpālākyanakatha in imitation of the Svetāmbara *kathā*

Part II P. 17 (4) Vinayaviṇayaḥ & Yas'ovijayaḥ composed Shrīpālārāśa† in Saṁvat 1738

Part II P. 73	(5) Gnānasāgara	„ „ „*	1726
„ „ 86	(6) Jinaharṣa	„ „ „	1740
„ „ 88	(7) „	„ „ „	1742
		(shorter)	
„ „ 128	(8) Manaviṇya	„ „ „	1702
„ „ 192	(9) Meruviṇya	„ „ „	1722
„ „ 251	(10) Lakshmiṇiya	„ Maya- nasundarī rasa	1727
„ „ 255	(11) Udayaviṇya	„ Shrī- pālārāśa	1728

† Based upon our author's *Srīvalakabhā*

* „ „ „ stand for composed, Shrīpālārāśa and in Saṁvat, respectively.

„	„294(12)	Mānikyasāgara	„ „ „	1732
		or		
		his pupil Gnānasāgara		
„	„359 (13)	Harakha-	„ Shri- „	1740
		chanda Sādhu	pālacharitra	
„	„567(14)	Jinavijaya	„ Shri- „	1791
			pālacharitrarāsa	

Over and above this there are three more Gujarati compositions in Vikram 19th century.

(15) Lalchandra of *Kharataragachchha* composed Shripālarāsa in Samvat 1837 at Ajimganja.

Rupamuni of *Lonkāgachchha* composed Shripālachopai in Samvat 1856 at Ajimganja.

(17) Udayasoma of *Laghutapāgachchha* composed Shripālarāsa in Samvat 1898.

15. The brief outlines of the story of King
The story Shripāla, as given by our author
Rainas'ekharasûri, are as follows.

In the country named Magadha where originated the Tirtha of Lord Mahāvira, there was a city named Rājagrha where ruled the well-known Jaina King Shrenika. He had a chief queen named Nandā who had an excellent son named Abhayakumāra. He had also a second wife named Chillanā who had the eldest son named Asogachachanda (i. e. Kūnika) and

other two sons named Halla and Vihalla. He had many other queens such as Dharni etc. and many other clever sons.

Once upon a time Lord Māhāvira, who was moving upon the surface of the earth on his religious journeys arrived at a city, situated in the vicinity of Rajagrha. For the spiritual benefit of the people of Rajagrha he sent the sage Gautama his first *Ganadhara*, to that city (i. e. to Rajagrha). Having heard of Gautama's arrival, all the people of Rajagrha, including the king, forthwith came to the garden with all their grandeur, and having bowed down to him they took their proper seats.

Then the Reverend Sage Gautama, in a voice as profound as the sea preached to them the nature of true religion and the greatness of the meditation on the *Siddhachakra* formed by the Nine Dignities or Navapada worshipping which, he said, a man obtains real happiness like King Shripala.

After this brief introduction, the poet comes to his story proper. King Shrenika asks Gautamswami as to who was this King Shripala and how did he obtain real happiness, by

they were entrusted by the king to the two preceptors Sivabhuti and Subuddhi who were proficient in the Saiva and the Jaina doctrines respectively. Surasundari learnt various sciences and arts. But 'as is the preceptor, so is the pupil.' Hence as her preceptor was a heretic she also turned out to be so and became puffed up with pride. Mayanasundari also learnt all the arts and sciences, and she was so trained by her preceptor who was proficient in the Jaina Doctrine, that she also became well-versed in it and came to acquire the virtues of pure discrimination, decorum etc. blessed with the gift of religion. As her teacher was possessed of intellect, tranquility, and self-restraint, she also came to acquire those virtues.

Gradually both, Surasundari and Mayanasundari attained to youth. Surasundari was, then, asked by her father to choose her own husband and selected Aridamana the son of Damitari, the King of Ujjaini. Mayanasundari was also asked to choose her own husband. But she who had acquired pure discrimination by her study of the essence of the thoughts and the words of the Jina, and who was

possessed of the virtue of modesty did not speak, and, therefore, being asked again by the king she, having smiled a little, said: "Oh father! is it proper that you, who are endowed with discrimination, ask me this question? (It is not proper,) because noble-born girls do not say such things as 'let this be my husband.' But to them, he who is given to them by their parents, is indeed welcome. Still, however, here in the question of giving a husband or wife, even parents are merely an instrumental or apparent cause and not an efficient one; because generally the union between souls as husband and wife is already decided by our actions of previous births. Whatever *karma*, good or bad, is accumulated by a *jiva* at a particular time, that *karma* of his comes into effect at another particular time as if tied down with a string.

she was born in his house on account of the merit of good deeds practised by her in her previous birth and hence it was that she was experiencing all those pleasures. From that day the king became her greatest enemy because she believed that anything, good or bad, was done to her by her karma and did not believe that anything was done by the king—her father who, he thought, was thus belittled by her. She was, therefore, married to a prince of the lepers, and Mayanā with a delightful mind, while going with Umbara, that prince of the lepers, was not at all dejected at heart. But as good luck would have it, this Umbara was none else, but prince Shripala, the son of king Sinharaha and his wife Kamalaprabhā who, after the death of her husband despoiled his kingdom with her two years' child Shripala, on account of the fear of Ajīyasena, her husband's brother, who later on usurped his brother's kingdom, and in the favourable company of a multitude of lepers, went to Ujjaini and passed her days there bringing her son up to youth by means of the wealth obtained by selling her ornaments. But unfortunately her son was at this time attacked with the disease of leprosy, and therefore she having entrusted her son to

some neighbour went to the city of Kosambi for getting the medicine of the disease of her son from a physician there who, as somebody told her, was well-versed in curing all the eighteen varieties of the disease of leprosy, and having learnt there that he had gone on a pilgrimage, she waited for him there in Kosambi for a few days. In the meanwhile she came to know from a Jaina ascetic there (who was possessed of 'avadhi' knowledge) that her son was taken by that multitude of the lepers and was made their king. And that now he had become the husband of Mayanasundari, the daughter of the king of Mālavā. He also further told her that his disease was also now completely cured on account of the power of propitiation of the Navapada the greatness of which they came to know from a Jaina Muni named Munichanda, who knew very well Mayanā who was greatly devoted to the feet of the Jina and who told him all her account. The sage also, in order to remove the pain of Mayanā and to cure the disease of her husband, showed them the *Anavadya*—the faultless (i. e. sinless) remedy of propitiating the *Siddhachakra*. They carried out the words of the sage, and to the wonder of all Shripāla regained his original

beauty and form Rupasundari her brother Punnapala, Kamalaprabha, king Prajapala and all came to know this and there was a great praise about Mayana that she was a great *Satee*. Prajapala, Mayana's father, repented for the mistake that he had committed and took his daughter Manyanasundari and his son in law Shripala to his palace with great celebrations, honoured them by giving them much wealth etc and Shripala with his wife and mother Kamalaprabha, stayed there in his kingdom enjoying all kinds of pleasures and happiness.

Now in the meanwhile it so happened that on a certain day, while the prince Shripala with his retinue was moving in the city of Ujjaini like a prince of gods, a certain villager asked a citizen who that prince was and the latter replied that he was the son-in-law of the king (Prajapala). Hearing this prince Shripala was greatly dejected at heart because he did not like that he should be known by the name of his father-in-law because it is said in the *Nitisastra* that those persons are the best who become famous by their own merits those who become famous by the name of their father are of the middle type those who become famous by the name of their mother are low

and those who become famous by the name of their father-in-law are the lowest of all'. He, therefore, returned home with a pale face, his mother asked him the reason of his dejection, he explained the same to her and having persuaded his wife and his mother he decided to go to foreign countries in order to earn wealth and strength for regaining the kingdom of his father Sinharaha. He started at an auspicious moment, wandered at various places and after some time came to a forest where underneath a beautiful Champaka tree he saw a certain *Sādhaka* and helped him in accomplishing the *Vidyā* given to him by his preceptor. In return that *Sādhaka* gave him two medicinal herbs *Jalātārini* and *Paras'athhanivārini*—one which enabled a man to go safely through water, and one which enabled a man to evade the weapons of the enemy respectively. Then the *Sādhaka* took him to the declivity of a mountain where he helped certain mineralogists in accomplishing the gold-producing liquid. They thanked him much and offered him gold, and though he was indifferent to the taking of it, they tied some of it to the skirt of his garment. Then the prince moving through various places gradually came to the city of Broach where

he bought clothes, ornaments and weapons etc. by selling that gold.

Now in the city of Kosambi there lived a very rich merchant named Dhavala who had come to the city of Broach accompanied by merchants and even though he made a very big profit there he was intent upon going to a distant shore on account of the covetousness of wealth, and therefore, for that purpose he made ready 400 ships. Then in an auspicious moment Dhavala embarked on those ships but they did not move in spite of the sailors' trying to do so. Then Dhavala got down, went into the city and asked a *sikottari* (a female evil spirit) the reason of the ships' not moving and he was told that they were stopped by a god and would move only if a man possessed of thirty two auspicious marks on the body were given in oblation

great search succeeded in finding out Shripāla to be exactly such a man as they required. Dhavala again obtained the permission of the king and sent his soldiers to capture him. They tried to do so but on hearing the roaring noise produced by the prince, they ran away. The army sent by the king, being impelled by Dhavala, was also defeated by the prince in no time. Further for the summary of the Sts. edited in this volume see Appendix I.

16. The form and style of the story are like those of epic poetry and remind us of Mahābhārata and such other stories. Its diction is simple, lucid and easy to grasp, and adds to the beauty of the story. The author has woven his story in such a beautiful and charming manner that the interest of the reader is sustained throughout from beginning upto the end. The language that he has used in composing most of his verses is simple and reminds us of the verses of Anantabansa's Kummāputta. However, the excellent literary and didactic qualities which Ratnas'ekhara's Sirivālakahā possesses are not to be met with in Kummāputta. Though the verses are simple and easy

Form, style and author of Sirivālakahā compared with those of Kummāputta.

in both, yet the richness of imagination, thought and expression which are found in *Sirivālakahā* are rarely to be seen in *Kummāputta*. Again *Sirivālakahā* is rich both in *quality and quantity*, whereas it is not so in the case of *Kummāputta* which lacks, more or less, in both. Moreover, the author of *Kummāputta* does not appear to be so great a scholar and a voluminous writer as the author of *Sirivālakahā*. In originality also *Ratnas'ekhara* far more surpasses *Anantahansa*, for so far as it is known upto now *Sirivālakahā* appears to be the original composition of *Ratnas'ekhara*, whereas *Anantahansa* has borrowed his story from *S'ubhavaradhana's* version of *Kummāputta* which is a commentary in Sanskrit on the original source *R̥ṣimandala* of *Dharmaghoṣa* (St. 125). A comparison of other works composed by both also leads us to the same conclusion that the author of *Sirivālakahā* is far more original, voluminous and scholarly than the author of *Kummāputta*.

17. The scholarship and learning of *Ratnas'ekhara*

The literary and special features of *Sirivālakahā* which are absent in *Kummāputta* *kharasūri* are also seen from the various literary and special features that are found in *Sirivālakahā* itself. They are as follows.

(1) In it the author has made a very happy and successful use of various *Alankāras* or figures of speech such as व्यतिरेक (St. 32), उत्प्रेक्षा (Sts. 33 to 40), अतिशयोक्ति (Sts. 42, 43), श्लेष (Sts. 38, 44, 178), अर्थान्तरन्यास (St. 77), रूपक (St. 103), व्याजस्तुति (Sts. 115, 116) etc.* In Kummāputta we hardly meet with such *Alankāras* and such a happy and successful use of them.

(2) The author has also made a happy use of a number of Des'ī words which occur here and there in the text. In Kummāputta also we do meet with some Des'ī words but not in such a great number.

(3) Another feature of *Sirivālakahā* is the use of various technical terms such as चउवुद्धि, पंचविहं अभिगमणं, पंचविहं पमायं, अदठारसदोस, पनरसमेये सिद्ध, सिद्धानंतचउक्क, कम्मभूमि, दुयालसंगघरं, तथोकम्मं, कुंटलविटलाहं, पगासत्ता, दुविहोनओ, कालत्तयं, गहचउक्कं, पचेव अत्थिकाया, दव्वलक्कं, अट्टेय कम्माहं, नय-तत्तारं, दसविहो धम्मो, 'मूलुत्तरपयडीओ, कम्मदिहं, कम्म-विवागं, वंघ, उदय, उदीरणा, सत्ता, 'अट्ठमहासिद्धि, ईईओ, 'अट्ठारसजार्ह कुट्टस्स, ससिचारपाण, etc. which show

* All these *Alankāras* are fully explained in the notes on Sts wherein they occur.

the great learning and scholarship of the author, and his mastery over the Jaina Philosophy.*

(4) A fourth feature is the introduction of the sermons through the mouth of Gautam swāmi, Muniohanda and other sages which feature is found in Kummaputta also with equal success and effect

(5) The fifth feature is the use of difficult stanzas at random in the text, which contain the descriptions of countries and cities the description of the marriage ceremony of Surasundari, the prayer song to Lord Rābha by Mayanasundari, etc In Kummaputta we get one or two such descriptions but they are not so remarkable

(6) The sixth more important and highly creditable feature is the description of the *Recitation Rite* of the *Siddhachakrayantra* (Sts 196 to 206), which, as the author says, has been extracted from the *Tenth Pūrva* called *Vidyānuvada*, and thus saved from oblivion §

* These various terms require fairly long explanations and they are given in the notes on the Sts wherein they occur

§ For further details on the *Siddhachakrayantra* and its *Recitation Rite* refer to the notes on Sts 196 to 206

(7) The seventh feature is the Apabhraṃśa verses (Sts. 73, 76, etc.) which contain the solution of the riddle which the two princesses Surasundarī and Mayanasundarī were asked by their father King Prajāpāla to solve, and so on. In Kummāputta also two such Apabhraṃśa verses are used which give the description of the birth festival of Kummāputta. But in this respect also, the verses used in the former appear to be of a superior quality than those used in the latter from a literary point of view because in the former the dialect is the pure Apabhraṃśa dialect whereas in the latter though the stanzas appear to be written in Apabhraṃśa they resemble old Gujārātī, as Diwānbahādura K. H. Dhruva also holds.

(8) The eighth feature is the frequent use of grammatical forms like *जियभायुच्चिन्न* which is explained in notes on St. 20 and the mastery of the author over various grammatical peculiarities.

(9) The ninth feature is the use of certain pure Sanskrit words and phrases, which we term *Sanskritism*. Throughout the whole text it appears that the writer of this Prakrit book

has also got a mastery over Sanskrit and is well acquainted with the relation between Sanskrit and Prakrit Dialects.

(10) The tenth feature is the use of various सुभाषितs or good sayings which are collected and given at the end of this edition

(11) The eleventh and the last feature is the metre that is used in the text. The general metre running through the whole text is the same as that which is used in Kummaputta also viz the अर्या metre which consists of 30 and 27, *Mātrās* or syllabic instants in the first two and the last two *Pādas* respectively, there being 4 *Pādas* in all (For a further detailed explanation on अर्या metre refer to वृत्तरत्नाकर) In addition to this Ratnasekhara has made use of some other metres also e g the पादाकुल metre which is used in the description of the marriage ceremony of Surasundari. It consists of 4 *Pādas* each *Pāda* containing 16 syllabic instants, the last letter of each, which is a determinant, being always necessarily long, and there being stress (भार) on the 1st, 5th, 9th and 13th syllabic instants. In Guj this पादाकुल metre is more popularly, known as 'येण' Besides, there is also used in the prayer song to

Lord Rābha by Māyārasūnārī the गज्जाद्विधा metre which is often met with in Prakrit Literature. It consists of 4 *Pādas*, each *Pāda* containing 16 syllabic instants, there being stress on the 3rd, 6th, 11th and 14th syllabic instants. These are very good sensible metres and can be appreciated by those who know the science of music.

18 From in this our discussion it appears that in literary qualities Kumma-
superiority of
 Sirivalakaha
 over Kummaputta
 putta is quite meagre and inferior when compared to Sirivalakaha. In didactic qualities, also, Sirivalakaha surpasses Kummaputta because the appeal made by the former is far more greater than that made by the latter. No doubt, Kummaputta has succeeded in laying stress on *Bhava* or the extremely pure mental condition which is also emphasized in Sirivalakaha. But in the latter, *Bhava* is not the main thing that the author wants to emphasize, but it is the greatness and importance of the *Varapada* in emphasizing which he has achieved a far greater success than Anantahansa has done in emphasizing *Bhava*. Thus in conclusion we can say that Ratanaśekhara's Sirivalakahā far surpasses Anantahansa's Kummaputta both in literary and didactic qualities.

and this is but quite natural because the author of the former far surpasses the author of the latter.

19. Here ends the introduction and the edition

A good wish. is now ready to be put in the hands of the public. But before doing so, the editor would like to wish, after Ratnas ekharasiri, that as long as the sea and the mountain Meru are upon this world and as long as the sun and the moon shine in heaven let this story as well as its readers prosper.

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सिरिसिरीवालकहा ।

विईयभाओ

गाहा ३७८-७१७

॥ ॐ अहम् नमः ॥

सिरिरयणसेदरसूरिहि संकलिषा सिरिसिस्त्रिवाञ्जकदा
विईयमाओ-गाढा ३७८-७५७.

इओ य-

कोमबोनयरोय धवलो नामेण वाणिओ अस्थि ।
सा बहुयणु ति।लोए कुरोनामेण विस्त्राओ ॥३७८॥
बहुयणयकोदिगाहिअरुयागगो जेगवाणिउत्तेहि ।
सदिओ सो सत्यवई भरुयच्छे आगओ अस्थि ॥३७९॥
जाओ य तत्थ लाओ पवरो सो तदवि^१ दब्बलोहेण ।
परकूलगमणयउगो पउणई बहुजाणयत्ताई ॥३८०॥
मज्झिमजुगो एगो सोलसत्तरकूवएहि कैयसोदो ।
चत्तारि य लहुजुगा चहुंचहुंकूवेहि परिकलिषा ॥३८१॥
वडसफरपउहणाणं एगसयं वेडियाणमद्वसयं^२ ।
चउरासी दोणाण चउसट्ठी वेगडाण च ॥३८२॥
सिद्धाणं चउप्पन्ना आवत्ताण च तह य पचासा ।
पणतीस च खुरप्पा एवं सयपंच बोहित्या ॥३८३॥
गदिऊण निवाएस भरिया विविहेहि ते कयाणेहि ।
नाखुपइमालिमेहि अदिद्विषा वाणिउत्तेहि ॥३८४॥

१ क कोटिकणय २ क परोव ३ क तदयवि ४ क
पउणारं ५ क कय ६ मा० स० चउ चउ ७ मा० स० वेडि-
याण अद्वसयं.

मरजीवएहि गन्धिलएहि सुल्लासएहि खेलेहि ।
 मुंकाणिएहि सपयं कयजालवणीविहिविसेसा ॥३८५॥
 नाणविदसत्थविदत्थहत्थमुढढाण दससहस्सेहि ।
 धवलस्स सेवगेहि रक्खिज्जंता पयत्तेण ॥३८६॥
 बहुचमरछत्तसिक्किरियवडवरमउडविहिअसिगारा ।
 सिद्धदोरसारनंगरपैक्खरभेरीहि कयसोहा ॥३८७॥
 जलसंयलंधगसगहेण ते पूरिऊण सुमुहुत्ते ।
 धवलो य सपरिवारो चडिओ चालावए जाव ॥३८८॥
 ताव वलीसु वि दिज्जंतयासु वज्जंततारसूरेसुं ।
 निज्जामएहि पोआ चालिज्जंता वि न चलंति ॥३८९॥
 तत्तो सो संजाओ धवलो चिंताइ तीइ कालमुहो ।
 उत्तरिय गओ नपरि पुच्छइ सीकोचरिं वेगं ॥३९०॥
 सा यहइ देवयाथेभियाइ एयाइ जाणवत्ताइ^१ ।
 वत्तीसमुलक्खणनरबेलीइ दिनाइ चलंति ॥३९१॥
 तत्तो धवलो सुमहग्घवत्थुभिष्टाइ तोसिऊण निव ।
 विनवइ देव ! एगं बलिकुज्जे दिज्जत नरं मे ॥३९२॥
 रत्ता थणियं जो को वि-होइ वयदेसिओ अणाहो य ।
 ता गिण्ह जहिच्छाए अन्नो पुण नो गहेयव्वो ॥३९३॥

१ क कयजालविणीविहि विसेसा २ क पेखर ३ क वगं
 ४ क जाणवत्ता ५ क बलोइ दिनाइ ६ क विनवह. ७ क
 जहच्छाए.

ततो घवलस्स भडा जाव गवेसंति तारिसं पुरिसं ।
 ता सिरिपालो कुमरो विदेसिओ जाणिओ तेहि ॥३९४॥
 वत्तीसलखणपरो कहिओ घवलस्स तेहि पुरिसेहि ।
 यवलेण पुणो रायाएसो गहिओ य तग्गढणे ॥३९५॥
 सो सिरिपालो चउदइगंमि लीलाइ संनिविट्ठो वि ।
 घवलंभदेहि उम्भइसत्येहि सत्ति अखित्तो ॥३९६॥
 रे रे तुरिअं चल्लसु रुट्ठो तुइ अज्ज घवलसत्थवई ।
 तं देवयावलीए दिज्जसि मा कहसि नो कहिअं ॥३९७॥
 कुमरेणुत्तं रे रे देह बलि तेण घवलपसुगा वि ।
 पंचाणणेण कत्थ वि किं केण वि दिज्जए हु वली? ॥३९८॥
 ततो पयडोंति भडा किं पि बलं जाव ताव कुमरकथं ।
 सोळण सोहनायं गोमाउगणुव ते नडा ॥३९९॥
 घवलस्स पेरिएणं रत्ता वि हु पेसियं नियं सिन्नं ।
 सं पि हु कुमरेण कयं हयप्पयार्कस्वणद्वेणं ॥४००॥
 घवलाएसेण भडा नरवइसिन्नेण संजुया कुमरं ।
 वेढंति निपंतीहि मायावीयं व रेहाहिं ॥४०१॥
 घवलो भणेइ रे रे एयं इत्येव सत्यछिन्नतणुं ।
 देहं वलि जेणं सा संतुस्मइ देवया अज्ज ॥४०२॥
 ताण भडाणं सरसिल्लभल्लखगाइआ न लगंति ।
 कुमरसरीरंमि जहो महोसहीणं पमावुत्ति ॥४०३॥
 कुमरेण पुणो तेसिं केसिं पि हु केसरुन्ननामाओ ।
 न्छणिपाउ निअसरेहि कएगाइ न जीविअं हरियं ॥४०४॥

तं पासिऊण धवलो चितइ एसो न माणुसो नृगंत ।
 खयरो वे।सुरखरो वा कोइ इमोनप्पमाहप्पो ॥४०५॥
 काऊण अंजलि, मत्थयंमि तो विन्नवेइ तं धवलो ।
 देव ! तुममेरिसीए सत्तीए को वि खयरो सि ॥४०६॥
 ता मह कुणसु पसायं थंभियैवेडीण मोयणोवायं ।
 किं पि हु करेइ जेणं, उवयाररुरा हु सप्पुरिसां ॥४०७॥
 कुमरेणुत्त जइ तुह मोयाविज्जति जाणवत्ताइ ।
 ता किं लब्धइ सो वि हु भणेइ दीणारल्लखं ति ॥४०८॥
 तत्तो चलइ कुमरो वियसियवयणो य लोवपरियरिओ, ॥
 चडिओ य धवलसहिओ अगिल्ले जाणवत्तमि ॥४०९॥
 निज्जामदसु नियनियपवहणवावारकरणपवणेसु ।-
 कयनवपयशाणेणं मुक्का दक्का कुमारेणं ॥४१०॥
 सोऊण कुमरदक्क सहसा सा खुददेवया नट्ठा ।
 चलियाइ पवहणाइ वट्ठावणयं च संजायं ॥४११॥
 वज्जति मेरिमुंगलपमुहाउज्जाइ गहिरसदाइ ।
 नरुवेति नट्टियाओ महुरं गिज्जति गीआइ ॥४१२॥
 तं अरुठरिअं दट्ठुं धवलो चितेइ एस जइ होइ ।
 अम्ह सदाओ कहमवि ता विगं होइ न कया वि ॥४१३॥
 इय चित्तिऊण धवलो तं दीणाराण सयसहस्सं च, ।-
 दाऊण विणपपणओ, भणेइ भो भो महाभाग ! ॥४१४॥-

१ क य २ क थंमय ३ क, सुप्पुरिसा, ४ क, ख,

गुहिरसदाइ- ५, क, मुदुर, ६ क, ख पउणो

दीणारसहस्रकिञ्चित्तयं वरिसजीवणं दाउं ।

संगदिया संति मए दससहसमढा ससौडीरा ॥४१५॥

अइ तं पि हु ओल्लगं गिण्हसि ता कहसु जीवणं तुज्झ ।

किञ्चित्तयमित्तं दिज्जइ जेण तुमं गरुयमाहणो ॥४१६॥

इसिऊण भणइ कुमरो निच्चियमित्तं इमेसि सब्बेसि ।

दिन्नं जीवणवित्तं तिच्चियमित्तं ममिक्खस्स ॥४१७॥

सो सहसा विमिद्ध्यओ लिक्खं गणिऊण चित्तए सिद्धी ।

दीणारकोडि एगा सब्बेसि जीवणं अत्थि ॥४१८॥

एगो मग्गइ कोडि अइह अजुत्तं विमग्गियं नूगं ।

एएसि किं अदियं सिज्झिस्सइ कज्जममूणा वि ॥४१९॥

इअ चित्तिऊण पवळेणुत्तं अइ कुमर ! दससहस्ताइ ।

गिण्हसि ता देमि अहं, जं पुण कोडी तयं कुडं ॥४२०॥

कुमरेणुत्तं मइ तापवुल्ल ! तुह जीवणेण नो कज्जं ।

किंतु अहं देसंतरं गंतुमणो एमि तुह सत्थे ॥४२१॥

अइ भाइएण चड्डेणं देसि ममं हरसिओ तओ सिद्धी ।

मग्गोइ भाइयं पइमामं दीणारसयमेगं ॥४२२॥

तं दाऊणं चडिए कुमरे मूलिल्लवाइणे तस्स ।

मेरीओ ताडियाओ पत्थाणे रयणदीवस्स ॥४२३॥

इवकारिज्जंति सदे तह वडिज्जंति सिक्खियाओ य ।

वाडिज्जंते सुक्काणंयाइं आउल्लयाइं च ॥४२४॥

एगे मवंति धुवमंडलं च एगे हरंति थागचं ।
 एगे मवंति वेलं एगे मगं पलोयति ॥४२५॥
 कत्यवि दहुं मगरं एगे वायंति डुवल्लुकाइं ।
 एगे य आगितिल्लं खिवंति लहुटिजलीआहिं ॥४२६॥
 चोराण वाहणाइं दहुं निययाइं पकूवरिज्जंति ।
 पंजरिणहि भडेहिं चोरा दूरे गमिज्जति ॥४२७॥
 उगमणं अत्यमणं रविणो दीसेइ जलहिमज्झमि ।
 घडवानलपज्जलिया दिसाउ दिसति रयणीसु ॥४२८॥
 एवंविदाइं कोऊहलाइं पिक्खंतओ समुदस्स ।
 जा वच्चइ कुमरवरो ता पंजरिओ भणइ एवं ॥४२९॥
 भो भो जइ जलइंधणपमुहेहिं किंपि अत्य तुम्हाणं ।
 पज्जं ता पडह फुडं पच्च।कूलं समणुपत्तं ॥ ४३० ॥
 संजत्तिणहिं भणियं ववरकुलस्स मदिराभिमुहं ।
 वल्लुइ जेण जलाइं गिण्हामो मा विलवेह ॥ ४३१ ॥
 पत्ता य तत्थ लोया सपमोआ उत्तरंति भूमीए ।
 दससहसमडसमेओ धवलो त्रि ठिओ तडमहीए ॥ ४३२ ॥
 इत्थंतरंमि तेसिं हलवोल सुणिय आगया तत्थ ।
 ववररायनिउत्ता मंदिरलागत्थिणो पुरिसा ॥ ४३३ ॥

१ क, स डक्कवुकाइ २ आ० स० लहुटिजलीआहिं ३ क
 परिवारिज्जंति ४ क ववरकुलं ५ स संजत्तिणहि पमणियं ६ आ०
 स० पच्चइ ७ स जलाइं ८ क तमोमहीए, स तडमिहीए
 ९ आ० स० वंदिर, मंदिर as found both in क and स०

मग्गंताणवि तेसिं लगं नो देइ जाव सो सिद्धी ।
 वा तेहिं महाकालो बहाविओ बन्वराहिर्वई ॥ ४१४ ॥
 महाकालो भूरिचलो तत्यांगंतूंग मग्गए लगं ।
 सिद्धी न देइ पद्धरपएहिं सुहदे पचारेइ ॥ ४१५ ॥
 सो धवलमहा लम्पडसत्था सहसत्ति बन्वरमडेहिं ।
 जुज्झंति जओ लोए मरंति पचारिआ सुहदा ॥ ४१६ ॥
 पद्धमं धवलमडेहिं मग्गं महाकालमडवलं सयलं ।
 सो महाकालनिवेणं लद्धविअं सवलदुरएणं ॥ ४१७ ॥
 नद्धं धवलमडेहिं बन्वरवइतेयमसहमागेहिं ।
 पयचारी जुज्झंतो धवलो पुण पाडिओ बद्धो ॥ ४१८ ॥
 तं धंधिऊण खखे राया सुहदे निओपऊण निए ।
 सत्यस्स रक्खणत्थं सयं च चलिओ पुराभिमुहं ॥ ४१९ ॥
 इत्थंवरंमि कुमरो धवलं बुद्धावए कहसु इण्हि ।
 से सुहदा कत्थ गया जेसिं दिन्ना तए कोडो ॥ ४२० ॥
 धवलो भणेइ-भो भो खयंमि किं कुणसि खारपवखेवं ? ।
 किं वा दद्धाणुवरिं फोडपदाणक्खियं कुणसि ? ॥ ४२१ ॥
 वो कुमरो भणइ फुडं अज्जवि जइ को वि तुज्झ सच्चस्सं ।
 बालेइ तस्स किं देसि ? मज्झं साहेसु तं सच्चं ॥ ४२२ ॥
 धवलो भणेइ न हु संभवेइ एवं तहावि तस्स अहं ।
 देमि सच्चस्स अद्धं इत्थ पमाणं परमपुसिसो ॥ ४२३ ॥

१ आ० स० टागं २ आ० स० तत्थ मंतूण ३ क
 ख तुरिऊणं ४ आ० स० निओपऊण. ५ क तं

तो कुमरो धण्डकरो अंसेसुऽणुवद्धवभयतूणीरो ।
 बुलावइ महकालं पिट्ठी गंतुण इकिलो ॥ ४४४ ॥
 भो बन्वरदेसाहिव ! एवं गंतुं न लब्धए इण्हि ।
 ता वलिऊण वलं मे पिक्खसु खणमिच्चमिक्खस्स ॥ ४४५ ॥
 तो वलिओ महकालो पभणइ वालो सि दंसणीयो सि ।
 वरखवलक्खणमरो सुहियाइ मरेसि किं इको ! ॥ ४४६ ॥
 कुमरोवि भणइ-नरवर ! इय वयणाडंवरण कापुरिसा ।
 भज्जंति तुह सरेहि वि मह हिययं कंपए नेव ॥ ४४७ ॥
 इय भणिऊण कुमरो अफ्फालेऊण धणुमहारयणं ।
 मिलइतो सरनिअरं पाढइ वेउं नरिंदस्स ॥ ४४८ ॥
 तो बन्वरसुढडेहिं विहिओ सरमंडवो गपणमग्गे ।
 तह वि न लग्गइ अंगे इको वि सरो कुमारस्स ॥ ४४९ ॥
 कुमरसरेहिं ताडियदेहा ते बन्वराहिवसुद्धा ।
 के वि हु पढंति के वि हु भिडंति नासंति के वि पुणो ॥ ४५० ॥
 महाकालो वि नरिंदो मिलइ सयहत्थियं सहत्थेगं ।
 सो वि न लग्गइ ओसहिपभावओ कुमरअंगमि ॥ ४५१ ॥
 तो वेगेणं कुमरो गहिउं सयहत्थियं तयं चेव ।
 अफ्फालिऊण पाढइ भूमोए बन्वराहिवई ॥ ४५२ ॥
 तं वंधिऊण कुमरो आणइ जा निअयसत्थपासंमि ।
 तं दहुं ते नट्टा सत्याहिवरक्खणा पुरिसा ॥ ४५३ ॥

धवलो धंधविमुक्तो खगं धितुण धावए सिग्वं ।
 महकालमारणत्थं सिरिपालो तं निवारेइ ॥ ४५४ ॥
 गेहागयं च सरणागयं च वेद्धं च रोगपरिभूयं ।
 नस्ततं बुद्धं बालयं च न हणंति सप्पुरिसा ॥ ४५५ ॥
 जे दससहस्ससुहडा बन्धरसुहडेहिं ताडिया नद्धा ।
 तेसिं रुटो सिट्ठी जीवणवित्तीउ भंजेइ ॥ ४५६ ॥
 ते सन्वे वि हु कुमरस्स तस्स मुहिभाइ सेवणा जाया ।
 कुमरेण ते निज्जा निअभागागयपवहणेसु ॥ ४५७ ॥
 सयमेव महाकालं वंधाओ मोइऊण मिरिपालो ।
 निअभागपवहणार्ण बत्थाईहिं तमचेइ ॥ ४५८ ॥
 सन्वे वि हु ते सुहडा पहिरावेऊण पवरवत्येहिं ।
 संतोसिऊण मुक्का कुमरेण विवेयवंतेण ॥ ४५९ ॥
 महकालो वि हु दङ्ग तस्स कुमारस्स तारिसं चरियं ।
 चित्ते धमक्किओ तं अब्भत्यइ विणयवयणेहिं ॥ ४६० ॥
 पुरिसुत्तम ! मह नयरं नियचरणेहिं तुमं पवित्तेहिं ।
 अम्हे वि जेण तुम्हं नियमत्तिं किं पि दंसेमो ॥ ४६१ ॥
 कुमरो दक्खिन्ननिदी जा मन्नइ ता पुणो धवलसिट्ठी ।
 बारेइ धग कुमरं सन्वत्य वि संकिया पावा ॥ ४६२ ॥
 बारंतस्सवि धवलस्स कुमरो समत्यपरिवारो ।
 पत्तो महकालपुरं तोरणमंचाइकयसोहिं ॥ ४६३ ॥

महकालो तं कुमरं भत्तीइ नियासणंमि ठावित्ता ।
 पभणेइ इमं रत्नं मह पाणा वि हु तुदायत्ता ॥ ४६४ ॥
 अन्नं च मज्झं पुत्ती पाणेहितो वि वल्लहा अत्थि ।
 नामेण मयणसेणा तं च तुमं पसिय परिणेतुं ॥ ४६५ ॥
 कुमरेणं भणियमहं विदेसिओ तह अनायकुलसीलो ।
 तस्स कहं नियकन्ना दिज्जइ सम्मं विपारेसु ! ॥ ४६६ ॥
 पभणेइ महाकालो आयारेणावि तुह कुलं नायं ।
 न य कारणं विएसो कुणसु इमं पत्यणं महलं ॥ ४६७ ॥
 आमं ति कुमारेणं भणिए महया महसवेण निवो ।
 परिणावेंइ नियधूयं देइ सिरिं भूरिवित्थारं ॥ ४६८ ॥
 नवनाढ्योइं दाइज्जयंमि दाऊण चारुवत्येहिं ।
 पहिसावइं परिवारं कुमरेण सहागयं सयलं ॥ ४६९ ॥
 एगं च महाजुंगं वाहणरयणं च मंदिरे पत्तं ।
 काऊण कुमरसहिओ रायावि समागओ तत्थ ॥ ४७० ॥
 सिद्धिवि महाजुंगं दहुं चउसद्धिक्खयसणाहं ।
 मणिकंचणपट्टिपुन्नं चिन्तइ निपयंमि हिययंमि ॥ ४७१ ॥
 अहह किमेयं जायं जं एसो मज्झ सेवगसमाणो ।
 सामित्तमिमं पत्तो भाढयंमिच्चं न मे दाही ॥ ४७२ ॥

१ क मुज २ क. ख परणेसु ३ क सुदलं. ४ क परिणावि
 ५ क नयमोढयाहं ६ आ० स० परिहावइ ७ There appears
 to be a misprint in the आ० स० which reads मायंइ

इय चित्तिय सो जायइ कुमरं गयमासभाडयं सो वि ।
 दावेइ दसगुणं तं ही केरिसमंतरं तेसि ? ॥ ४७३ ॥
 आरोविऊण कुमरं तत्य महापवहणे सपरिवारं ।
 मुकलाविऊण धूयं मदकालो जाइ नियनयारिं ॥ ४७४ ॥
 पोएणै जणा जलहिं लंघिय पावति रयणदीवं तं ।
 जह संजमेण मुणिणो संसारं वरिय सिवठाजं ॥ ४७५ ॥
 सत्य य पोए तडमंदिरेसु गुरुनंगरेहिं थंमिच्छा ।
 उत्तारिऊण भंडं पढमंढबमंढछे ठवियं ॥ ४७६ ॥
 कुमरो वि सपरिवारो पढवंसावासमज्झमासीणो ।
 पिक्खेइ नाडयाइं विमाणमज्झट्टियसुरन्व ॥ ४७७ ॥
 सिट्ठीवि तंमि दीवे बहुलाभं मुणिय विन्नवइ कुमरं ।
 देव ! नियवाहणाणं कयाणगे किं न विद्धेइ ? ॥ ४७८ ॥
 चो भणइ कुमारो ताय ! अम्ह तुम्हाण अंतरं नत्थि ।
 सं चिय कयाणगाणं जं जाणसि तं करिज्जामु ॥ ४७९ ॥
 हिट्ठो सिट्ठी चितइ हुं हुं निअजाणिधं करिस्सामि ।
 जेण कयविक्कओ च्चिय वणिणो चित्तमणि वित्ति ॥ ४८० ॥
 इचो अ को वि पुरिसो सुरसरिसो चारुखनेवत्थो ।
 मुपसन्ननयणवयणो उत्तमहयरयणमारुढो ॥ ४८१ ॥
 बहुपरियरपरियरिओ पत्तो कुमरस्स गुडरंदुवारं ।
 पिक्खेइ नाडयं जा तो सो कुमरेण आहूओ ॥ ४८२ ॥

तम्मज्जेरिसिहेसरपडिमा फणयमणिनिम्मिया अत्थि ।
 तिहुयणनगमणनणिशाऽऽणंदा नवचंदलेह्व ॥ ४९३ ॥
 तं सो खेयरराया निच्चं अच्चेइ भत्तिनंजुत्तो ।
 सोओऽवि सप्पमोओ नमेइ पूएइ झाएइ ॥ ४९४ ॥
 सा नरवरस्स धूरा विसेसओ तन्य भत्तिसंजुत्ता ।
 अट्ठपयारं, पूयं करेइ निच्चं तिमंझासु ॥ ४९५ ॥
 अन्नदिणे चिह्निज्जा सा नरवरनदिणी सपरिवारा ।
 कयविहिंवित्थरपूया भावजुया बंदए देवे ॥ ४९६ ॥
 ताव नरिंदो वि तहिं पत्तो पूयाविहिं पलोयंतो ।
 हरिसेण पुलहयंगो एं चित्तेइ हिययंमि ॥ ४९७ ॥
 अहो अपुब्बा पूया रइया एयाइ मज्झ धूयाए ।
 अहो अपुब्बं च नियं वित्राणं दंसियमिमीए ॥ ४९८ ॥
 एसा धन्ना कयपुन्निआ य जीए जिणिंदपूयाए ।
 एरिसओ सुहभावो दीसइ सरलो य सुसहावो ॥ ४९९ ॥
 थिरयापभावणाकोसलत्तभत्तोमुत्तित्त्यसेवार्हि ।
 सालंकारमिमीए नज्जइ चित्तंमि संमत्तं ॥ ५०० ॥
 ता एयाए एयारिसीइ धूयाइ हवइ जइ कहवि ।
 अणुरुवो कोइ वरो ता मज्झ मणा सुहो होइ ॥ ५०१ ॥
 एवं निअधूयाए वरचित्तंयुत्तसल्लिओ राया ।
 अच्छइ खणं निसंणो सुन्नमणो ज्ञाणलीणुव ॥ ५०२ ॥

१ क सुरलोयसुहभावो २ ख ए ३ वरचित्तयुत्तसल्लिओ
 ४ क खणंमिसंतो

सा वि हु नरिंदधूरा पूयं काऊण विहियतिपणामा ।
 नीसरइ जाव पन्निमपरहि जिणगन्धमेहाओ ॥ ५०३ ॥
 तकाळं तह मिलिअं तदारकवादसपुंड कह वि ।
 जह वलिण्ण वि केण वि' पणुल्लिय उग्घडइ नेव ॥ ५०४ ॥
 तत्तो सा निवधूरा अप्पं निदेइ गरुयमंतावा ।
 हा हा अहं हयासा किंरुयपावा असुहभावा ? ॥ ५०५ ॥
 जेग मए पावाए पमायलगाइ मंदभगाए ।
 संकरकयाइ पूयाइ दंसणं खणमवि न लद्धं ॥ ५०६ ॥
 ही ही अहं अहवा अन्नागवसेण कम्मदोसेण ।
 आसायणपि काहं काप धुवं वंचिया तेजे ॥ ५०७ ॥
 एयं ममावराहं खमसु तुंम नाह ! कुणसु सुपसायं ।
 मह पुन्नविदीणाए दीणाए दंसणं देसु ॥ ५०८ ॥
 एवं तं रुपमणिं दद्रूणं नंदणिं भणइ राया ।
 वत्थे ! तुहावराहो नत्थि इमो किंतु मह दोसो ॥ ५०९ ॥
 ज जिणहरमज्झगओ तुह कयपूयं निरक्खेमाणोवि ।
 जाओ इं सुन्नमणो तुह वरचिताइ खगमिकं ॥ ५१० ॥

१ ख has the given reading, क has a similar reading with slight difference, जइ वलिण्णं केणवि, आ० स० reads केणवि जइ वलिण्णवि २ क पुणल्लियं, ख पणुल्लियं ३ क पावए ४ क संकरकयाइ—this reading appears to be equally plausible, ए संकरकयाए ५ क reads the whole line thus आसायणमि काहं किंपि एवं वंचिया तेजे ६ क एयं ७ तुम is not found both in क, ख ८ आ० स० ९ आ० स० निरक्खमाणो

जीप य मणोणेगर्त्तस्वआसायणाइ फलमेयं ।
 संजायं तेण अहं नियावराहं विक्केमि ॥ ५११ ॥
 देवो अ वोयराओ नेवं रुसेइ कढ वि किंतु इमं ।
 जिणमवणाहिद्वायगरुमयपासायं मुणमु वच्चे ! ॥ ५१२ ॥
 ततो नरेहिं आणाविऊण बलिकुमुमचंदणार्थं ।
 कप्पूरागरुमयनाहिधूवरूवं च वरभोगं ॥ ५१३ ॥
 राया धूयाइ जुओ धूवरुद्धुच्छेहिं कुणइ भोगविहिं ।
 निम्मलचित्तो निच्चलगत्तो तत्पेव उवविट्ठो ॥ ५१४ ॥
 घववासतिगं जायं, धूवासहियस्स नरवदिस्स ।
 तो रंगमंदवो वि हु रंगं नो जगइ जगहियए ॥ ५१५ ॥
 सामंतमंतिपरिगदपउरजणेसु वि विसन्नचित्तेसु ।
 उवविट्ठेसु निरंतरजलंतदिप्पंतरीवेसु ॥ ५१६ ॥
 के वि हु दियंति कन्नाइ दूमणं के वि नरवदिस्स ।
 एवं बहुप्पयारं परप्परान्नावमुहरनणे ॥ ५१७ ॥
 तइयाए रयणीए पच्छिमजायंमि निज्जणिसदाए ।
 सहसत्ति गयणवाणी संजाया एरिणी तत्थ ॥ ५१८ ॥

१ क रूयी २ क कस्स पसायं ३ क कप्पूरागरुमयनाहि
 धूवरूवं; अ कप्पूरागुरमयनाहि धूवरूवं; आ० स० कप्पूरा-
 गुरुमयनाहिधूवरूवं making it one single compound.
 ४ क, अ परप्परालावमुदलजमे ५ क निज्जणिसदाए
 अ निज्जुणिसदाए; आ० स० निज्जुणिसदाए

दोसु न कोइ कुमारियह नरवर दोसु न कोइ,
 जिणिकारणि जिणहरु जडिओ तं निसुणउ सहु कोइ ॥ ५१९ ॥
 तं सोऊणं, वाला-संजाया हरिसजणिपरोमंचा ।
 राया वि हु साणंदो संजाओ तेण वणणेण ॥ ५२० ॥
 कोया वि सप्पमोया जाया सन्वे वि चिंतयंति अहो ।
 किं कारणं कहिसइ ? तत्तो बाणी पुणो जाया ॥ ५२१ ॥
 जसु नरदिद्धिहि होइसइ जिणहरु मुकदुवारु ।
 सोइजं मयणमंजूसियहं होइसइ भचारु ॥ ५२२ ॥
 गाढयरं तो तुद्धा, सन्वे चिंतंति कस्सिमा बाणी ।
 एवं च फया होही तत्तो जाया पुणो बाणी ॥ ५२३ ॥
 सिरिरिसहेसरओलगिणि, हउं चकेसरि देवि ।
 मासन्भतरि तसु नरह, आविसु निच्छई लेवि ॥ ५२४ ॥
 इत्थंतरंमि जायं विहाणयं वज्जिभाई तूराई ।
 रायावि सपरिवारो समुद्धिओ नियगिहं पत्तो ॥ ५२५ ॥

१ दोसु is found both in क, ख; आ० स०
 reads दोस २ क कोई कुमारियह ३ क very incorrectly
 reads the whole line as 'जिणिकारणिजिणहरुजडिओ
 तं निसुणओ तं निसुणउ (repetition !) सुह कोइ'. आ०
 स० जिणिकारणे०; ख gives the correct reading. ४ ख
 दिद्धिदि; आ० स० दिद्धिं ५ क-जिणहर मुकदुवार; आ०
 स० जिणहरउ' मुकदुवार ६ ख सोइजु ७ क भवसु'
 निच्छ लेवि ८ क विज्जियारं.

ततो कयगिहपडिमापूयाइविहीहि पारणं विहियं ।
 सब्बत्थ वि वित्थरिया सा वत्ता लोयमज्झंमि ॥ ५२६ ॥
 आवंति तओ लोया सपमोया जिणहरस्स दारंमि ।
 अणउग्यडिए तंमि वि पुणो वि गच्छंति सविसाया ॥ ५२७ ॥
 तं जिणहरस्स दारं केण वि नो सक्कियं उवाढेडं ।
 किंतु कंओ बहुएहि वि उवाढो^१ निययकम्माणं ॥ ५२८ ॥
 एवं च तस्स चेइहरस्स ढंकिंयदुवारदेसस्स ।
 संजाओ किंचूणो मासो एयं तमच्छरियं ॥ ५२९ ॥
 जइ पुण पुरिसुत्तम । तंसि चेव तं जिणहरस्स वरदारं ।
 उवाढेसि पुवं सो मिलिया चक्केसरीवाणी ॥ ५३० ॥
 सो तं कुणमु मदायस । जिणभवणुगघाडणं तुरियमेव ।
 उग्यडिए तंमि जओ अम्हाण वि उग्यडइ पुन्नं ॥ ५३१ ॥
 ततो कुमरो तुरियं तुरेयारुढो पयंपए सिट्ठिं ।
 आगच्छमु ताय । तुमं पि जिणहरं जेण गच्छामो ॥ ५३२ ॥
 सो सिट्ठो कुमरं पइ जंपइ तुम्मे अवेयणा जेण ।
 भुंजइ अणज्जियं^२ चिय निच्चं निक्खीणकम्माणो ॥ ५३३ ॥
 नूपं तुम्हाणं पिव अम्हे वि न तारिसा इहच्छामो ।
 गच्छ तुमं चिय अम्हे नियकज्जाइं करिस्सामो ॥ ५३४ ॥

१ क० पूयाइविहाइ; ख० पूयायविहीहि २ Both क, ख read कयं ३ After this क adds चक्केसरि which is quite redundant. ४ क ढंक्किय; ख ढक्किय ५ क, ख तुरिय ६ क भुंजइइ अणज्जियं; ख भुंजयइणज्जियं

'तो धवलं मुत्तुणें अन्नो सन्नो वि सत्यपरिवारो ।
 चलिओ कुमरेण समं पत्तो जिणभवणपासंमि ॥ ५३५ ॥
 कुमरो भणेइ यो भो ! पिहु पिहु गच्छेह जिणहरदुवारं ।
 जेण फुडं जाणिज्जइ सो दारुग्घाडओ पुरिसो ॥ ५३६ ॥
 'तो जंपइ परिवारो मा सामिय ! एरिसं समाइससु ।
 किं सूरमंतरेणं पडिवोहइ को वि कमलवणं ? ॥ ५३७ ॥
 ससिमंदलं विणा किं कुमुयवणुलासणं कुणइ को वि ? ।
 किं च वसंतेण विणा वणरोइं को वि मंडेइ ? ॥ ५३८ ॥
 किं सहकारेण विणा उग्घाडइ को वि कोइलाकंडं ? ।
 ता देव ! तं दुवारं तुमं विणा केण उग्घेइ ? ॥ ५३९ ॥
 तो कुमरो तुरैयाई मोइत्ता विहियउत्तरासंगो ।
 कयनिस्सीहीसइ सो सीहदुवारंमि पविसेइ ॥ ५४० ॥
 जा जाइ मंडवंतो कुमरो उफफुल्लनयणमुहकमलो ।
 ता कयकींकाररवं अररिजुयं झत्ति उग्घडियं ॥ ५४१ ॥
 सो तत्थ रिसहनाहं वत्थान्कारघुसिणकयपूयं ।
 अमिलाणकुसुमदामं वंदिय ढोणइ फलमउलं ॥ ५४२ ॥
 इत्थंतरंमि राया धूयासहिओ समागओ तत्थ ।
 अउरियकारिचरियं पिच्छइ कुमरं निहुयनिहुयं ॥ ५४३ ॥

१ तो is found both in क, ख; आ० स० reads
 तत्तो २ ए मिच्छुण ३ क यणरायं ४ क उग्घइयं ५ तुरियाई
 अ तुरियाई

कुमरो वि हरिसवसा पंचंगणामलीढमद्विवीढो ।
 सिरिसंठियकरकमलो रिसहजिणिंदं थुणइ एवं ॥ ५४४ ॥
 सिरिसिद्धचक्रनवपयमदलपदमिलपयमय जिणिंद ।
 अत्तुरिंदसुरिंदचियपयपंकय नाह ! तुज्झ नमो ॥ ५४५ ॥
 सिरिसिहेसरसामिय ! कामियेफलदाणरुण्णतरुण्ण ! ।
 कंदप्पदप्पगंजग ! भवभंजण देव ! तुज्झ नमो ॥ ५४६ ॥
 सिरिनामिनामकुलगरकुलकमलुल्लासपरमहंससम ।
 असमतमतमोभरहरैणिकपर्देव ! तुज्झ नमो ॥ ५४७ ॥
 सिरिमरुदेवीसांमिणिउर्येदरीदरियकेसरिकिसोर ! ।
 घोरभूयदंढखंडियपयंडमोहस्स तुज्झ नमो ॥ ५४८ ॥
 ईवत्तागुवंसभूत्तण गयदूसण दुरियमयगलमयंद ! ।
 चंदसमवयण वियसियेनीलुप्पलनयण तुज्झ नमो ॥ ५४९ ॥
 फल्लाणकारणुत्तमतत्तरुणयकलससरिससंठाण ! ।
 कंठट्टियकलकुंतलनीलुप्पलकलिय तुज्झ नमो ॥ ५५० ॥
 आईसर जोईसरलयगयमणलेक्खलविखयसरुव ! ।
 भवरूवपडिअंजंतुत्तारण जिणनाह ! तुज्झ नमो ॥ ५५१ ॥

१ क. सिरि० २ क. जिणिंदं ३ क. कयमिय० ४ क.
 ०द्विरिणिक्क० ५ क. ०देविय० ६ आ० स० उदर० ७ क. ख
 इक्खाग० ८ क. ०मयगलमयंद; ख ०मइगलमयंद ९ क. ०वयसिय०
 १० क. ०नीलुप्पलनयण ११ ख ०लुप्पलविखय १२ क.
 भवपडिअ० (It does not read कूय).

सिरिसिद्धसेलमंडण दुहखंडण खयररायनयपाय ।

सयलमहसिद्धिदायग ! जिणनायग होउ तुज्झ नमो ॥५५२॥

तुज्झ नमो तुज्झ नमो तुज्झ नमो देव ! तुज्झ चेव नमो ।

णयसुररयणसेहररुइरेजियपाय ! तुज्झ नमो ॥ ५५३ ॥

॥ इति स्तवनम् ॥

राया वि सुयासहिओ निमुणंतो कुमरविहियसंथवर्ग ।

आणंदपुलइयंगो जाओ अमिण सितुब्ब ॥ ५५४ ॥

कुमरो वि जिणं नमिउं सीसंमि निवेसिऊण जिणसेसं ।

बहिमंडवंमि करवंदणेण वंदेइ नरनाइं ॥ ५५५ ॥

नरनाहो अभिणंदिय तं पभणइ वच्छ ! जह तए भवणं ।

उग्याडियं तहा नियचरियं पि हु अम्ह पयडेसु ॥५५६॥

नियनामं पि हु जंपंति नुत्तमो ता कहेमि कह चरियं ।

इय जा चितइ कुमरो ता पत्तो चारणमुणिंदो ॥ ५५७ ॥

सो वंदिऊण देवे उवविट्ठो जाव ताव तं नमिउं ।

उवविट्ठेसु निवाइसु चारणसमणो कहइ धम्मं ॥५५८॥

भो भो महाणुभावा ! सम्मं धम्मं करेह जिणरुहियं ।

जइ वंडह कल्याणं इहलोए तह य परलोए ॥ ५५९ ॥

१ There is a misprint in the आ० स० which reads उत्तमा, the न of negation being not given at any place of the line, thus making the sense affirmative which is quite out of place here. The given reading is found in both क, य. २ आ० स० जा.

धम्मो जिणेहिं कहिओ तत्ततिगाराहणामओ रम्मो ।
 तत्ततिगं पुण भणियं देवो य गुरु य धम्मो य' ॥ ५६० ॥
 इक्किस्स यं भेया नेया कमसो दु तिन्नि चत्तारि ।
 तत्थ रिहंता सिद्धा दो भेया देवतत्तस्स ॥ ५६१ ॥
 आयरिया उवज्झाया सुसाहुणो चेव तिन्नि गुरुभेया ।
 दंसणनाणचरित्तं तवो य धम्मस्स चउभेया ॥ ५६२ ॥
 एएसु नवपएसु अवयरियं सासणस्स सब्वस्सं ।
 ता एयाई पयाई आराहह परमभत्तीए ॥ ५६३ ॥

जहाः—

जियंतरंगारिजणे सुनाणे संपाडिहेराइसयप्पहाणे ।
 संदेहसंदोहरयं हरंते' ज्ञापह निचं पि जिणे रिहंते ॥ ५६४ ॥
 दुद्धकृममावरणप्पमुक्के अणंतनाणाइसिरीचउक्के ।
 समगगलोगगपयप्पसिद्धे ज्ञापह निचं पि समत्थंसिद्धे ॥ ५६५ ॥
 न तं सुहं देइ पिया न माया जं दिति जीवाणिह सूरिपाया ।
 तम्हा हु ते चेव सया महेह जं मुक्खमुक्खाडं लहुं छहेह ॥ ५६६ ॥
 सुत्तत्थसंवेगमयस्सुएणं सन्नीरखीरामयविस्सुएणं ।
 पीणंति जे ते उवज्झायराए ज्ञापह निचं पि कयप्पमाए ॥ ५६७ ॥

१ क देवो गुरु य धम्मो २ आ० स० उ ३ ख
 आइरिया उज्झाया; आ० स० आयरिअउवज्झाया ४ क
 एयाई ५ क ०जिणे ६ स० is found in both क, ख;
 आ० स० reads सु० ७ क हरंतं ८ क ०रुमा० ९ क
 ज्ञापमि निचं पि समत्थ सिद्धे; ख परत्तज्ञाणेण सरेह
 सिद्धे; आ० स० ज्ञापह निचं पि मणंमि सिद्धे

खंते य दंते य मुगुचिगुत्ते मुत्ते पसंते गुणजोगजुत्ते ।
 गयप्पपाए हयमोहमाए झाएह निचं मुणिरायपाए ॥५६८॥
 जं दच्चछकाइमुसदहाणं तं दंसणं सव्वगुणप्पहाणं ।
 कुग्गाहवाही उवयंति जेण जहा विमुद्धेण रसायणेण ॥५६९॥
 नाणं पहाणं नयचकसिद्धं तत्ताववोदिकमयं पसिद्धं ।
 धरेह चित्तावसणं फुरंतं माणिक्कदीउंच्च तमो हरंतं ॥५७०॥
 सुसंवरं मोहिनरोहसारं पंचप्पयारं विगयाइयारं ।
 मूलोत्तराणेगगुणं पवित्तं पालेह निचं पि हु सचरित्तं ॥५७१॥
 बज्जं तहा भितरमेयमेयं कयाइदुब्बमेयकुक्कम्ममेयं ।
 दुक्खवक्खयत्तं कयपावनासं तवं तवेहागमियं निरासं ॥५७२॥
 एयाइ जे के वि हु सप्पयाइं आराइयंतिद्वक्कलप्पयाइं ।
 छहंति ते सुक्खपरंपराणं सिरिं सिरिपालनरेसरुव्व ॥५७३॥
 राया पुच्छइ भयवं ! को सिरिपालुत्ति ? तो मुणिंदो वि ।
 करसन्नाए दंसइ एसो तुह पासमासीणो ॥ ५७४ ॥
 तं नाऊणं राया सपमोओ विन्नवेइ मुणिरायं ।
 भयवं ! करेह पयडं पयस्स सरुव्वमग्गहाणं ॥ ५७५ ॥
 तत्तो चारणसमणेण तेण आमूलचूलमेयस्स ।
 कहियं ताव चरित्तं जिणभवणुग्ग्याढणं जाव ॥ ५७६ ॥

१ आ० स० ०आवसहे २ आ० स० ०दीयुव्व ३ क
 पयाइं जे के वि हु सप्पयाइं ४ एयाइ जे के वि हु सप्पयाइं
 आ० स० एयाइं जे के वि नवप्पयाइं

इतो वि परं एतो परंतो जेगरायकनाओ ।
 पिअरज्जे उवविद्धो होही रायांहिराओ चि ॥ ५७७ ॥
 तत्थ सिरिसिद्धचक्रं विदिणा आरादिऊण भत्तीए ।
 पाविस्सइ सग्गमुहं कमेण अपवग्गामुक्खं च ॥ ५७८ ॥
 तत्तो एस महप्पा महप्पमात्रो महायसो यत्तो ।
 क्यप्पुत्तो महाभागो संजाओ नवपयपसाया ॥ ५७९ ॥
 जो कोइ महापाओ एयस्सुवरिं पि किं पि पडिक्खं ।
 कैरिही सुच्चिअ लहिही त्थकालं चेव तत्त फलं ॥ ५८० ॥
 एयस्स सिद्धसिरिसिद्धचक्रनवपयपसायपत्तस्स ।
 प्पमावया वि होही गुरुमंपयकारणं चेव ॥ ५८१ ॥
 वं चेव कहंतो संपत्तो मुणिवरो गयणमग्गे ।
 तेओ य सप्पमोओ जाओ नरनाहपामुक्खो ॥ ५८२ ॥
 कालं चिय कुमरस्स तत्त दाऊण मयणमंजूमं ।
 गऊण य सामग्गि सयलं पि विवाहपज्वस्स ॥ ५८३ ॥
 त्थ भवणस्स पुरओ मिलिए सयलंमि नयरलोयमि ।
 इया महेण रत्ता पाणिगाहणं पि कारचियं ॥ ५८४ ॥
 देव्वाइ बहुविहाइं मणिकंचणखणभूसणाईणि ।
 देव्वा य हयगयौ वि य दिन्नो य सुसारपरिवारो ॥ ५८५ ॥

१ क has this reading, क reads परिणंतो, आ०
 १० परिणंतो २ क महाभागो ३ क करद्धो ४ क ०५
 १ क, क have the given reading; आ० स० reads
 एयहया

दिन्नो य वरावासो तत्थ ठिओ दोहि वरकलत्तेहि ।

सहिओ कुमारसो जाओ संवत्थ विक्खाओ ॥ ५८६ ॥

निच्चं पि तंमि चेईहेरंमि कुमरो करेइ साणंदो ।

पूआपभावणाहि सहलं नियरिद्धिवित्थारं ॥ ५८७ ॥

*अह चित्तमासअट्टाहिआउ तत्थ विहिपुव्वं^३।

सिरिसिद्धचकपूयाविही वि आराहिओ तेण ॥ ५८८ ॥

अन्नदिणे तस्स जिणालयस्स सुवलाणयंमि आसीणो ।

राया कुमारसहिओ कारावइ जाव जिणमहिमं ॥ ५८९ ॥

तोँ दडपासिएणं विन्नत्तो देव ! सत्थवणिणं ।

एणेण दाणभंगं काउं आणा वि तुह भग्गा ॥ ५९० ॥†

सो अत्थि मए बद्धो एसो को वस्स सासणार्हसो ? ।

राया भणेइ आणाभंगे पाणा हरिज्जंति ॥ ५९१ ॥

कुमरो भणेइ मा माँ मारणादेसमिह ठिओ देसु ।

सावज्जवयणरुहणे वि जिणहरे जेण गुरुदोसो ॥ ५९२ ॥

१ क, ख have the given reading. आ० स० reads देइय. *This whole verse is not found in ख. २ आ० स० reads the whole line as follows:— अह चित्तमासअट्टाहिआउ विहिआउ (additional) , तत्थ विहिपुव्वं. ३ ख, आ० स० ता. ४ क सासणं यस्सो.

† Verse ५८९ and this verse are both by mistake numbered ५८९ in the Ms. क and thenceforth in क the number of each of the remaining verses is less by 1 than it is in our edition. आ० स० also has the correct numbering like our edition. ५ क reads only single मा.

तो' राया छोडाविय आणावइ जाव नियपासंमि' ।
 तं दहूणं कुमरो उवलवखइ घवलसत्यवइ ॥ ५९३ ॥
 चितइ मणे कुमारो अहह कहं एरिसं पि संजायं ? ।
 अहवा लोहवसेणं जीवाणं किं न संभवइ ? ॥ ५९४ ॥
 तं नियजणयसमाणं कहिंउं मोयाविओ नरिंदाओ ।
 उवयारपरो कुमरो विसज्जए निययठाणे य ॥ ५९५ ॥
 अह अन्नदिणे कुमरो विन्नत्तो बाणिएण एणेण ।
 सामिय ! पूरियपोया अम्हे सन्वे वि संवहिआ ॥ ५९६ ॥
 तो जह चिअ कुमलेणं अम्हे तुम्हेहिं आणिया इहयं ।
 तह निअदेसंमि पुणो सामिय ! तुरियं पयाणेहं ॥ ५९७ ॥
 तो कुमरो नरनाहं आपुच्छइ निययदेसगंमणत्थं ।
 कह कह वि सो विसज्जइ काऊणं गुरुयसम्माणं ॥ ५९८ ॥
 दाउं सुयाइ सिअखं कुमरस्स भलाविऊण धूयं च ।
 पोयंमि समारोविय कुमरं बलियो नरवरिंदो ॥ ५९९ ॥
 कुमरो बहुमाणेणं धवलं पि हु सारसारपरिवारं ।
 नियपोयंमि निउेसइ सेसजणे सेसपोएसु ॥ ६०० ॥
 पत्थाणमंगलंमी पहायो दुंदुहीओ मेरीओ' ।
 सज्जीरुया य पोया चउंति महल्लवेणेणं ॥ ६०१ ॥

१ क ता. २ क has the given reading; ख and आ० स० read नियय० ३ स मोयावए ४ स and आ० स० पराणेह. ५ क reads the whole line as पत्थाणं मंगलंमी पहायो दुंदुहीओ मेरीओ; स reads पत्थाण-मंगलंमी पहायो दुंदुही मेरीओ.

पोयारुढो कुमरो जलहिंमि वि अणुहवेइ लीलाओ ।
 जह पालयाहिरुढो देविंदो गयणमग्गे वि ॥ ६०२ ॥
 दहूण कुमरलीलं रमणीजुयलं च रिद्धिवित्थारं ।
 धवलो विचलियचित्तो एवं चित्तेउमाढत्तो ॥ ६०३ ॥
 अहह अहो जणमित्तो संपत्तो केरिसिं सिरिं एसो ।
 अलं च रमणिजुयलं एरिसयं जस्स सो धन्नो ॥ ६०४ ॥
 ता जइ एयस्स सिरि रमणीजुयलं च होइ मह कह वि ।
 ता इं होमि कयत्थो अकयत्थो अन्नदा जम्मो ॥ ६०५ ॥
 एवं सो धणलुद्धो रमणीज्ञाणेण मयणसरविद्धो ।
 दुज्झवसायाणुगओ न लहेइ रइं ससल्लुव्व ॥ ६०६ ॥
 इकल्लुओ वि लोहो बलिओ सो पुण सदप्पकंदप्पो ।
 जलणुव्व पवणसहिओ संतावइ कस्स नो हिययं ? ॥ ६०७ ॥
 तत्तो सो गयनिहो सयणीयगयो वि मज्जरयणीए ।
 दुक्खेण टलवलंतो दिट्ठा तम्मिच्चपुरिसेहिं ॥ ६०८ ॥
 पुट्ठो य तेहिं को अज्ज तुज्झ अंगंमि वाहएँ वाही ? ।
 जेण न लहेसि निदं ता कहसु फुटं नियं दुक्खं ॥ ६०९ ॥
 कह कह वि सो वि दीहं नीससिअणं कहेइ मह अंगं ।
 वाही न वाहए किंतु वाहए मं दुस्ताही ॥ ६१० ॥

१ क चित्तेरम. २ आ० स० इच्छिद्धओ; छ इकल्लुओ;
 क has the given reading. ३ क, छ तं मिच्चपुरिसेहिं.
 ४ क, छ वाहए; छ at other places sometimes reads
 वाहए also which supports the given reading.

पुढो पुणो वि तेहिं का सा तुह माणसी महापीडा ? ।
 तो सो कहेइ सव्वं तं निययं चितियं दुट्ठं ॥ ६११ ॥
 तं निमृणिऊण ते वि हु भणंति चउरो वि मित्तवाणियगा ।
 हह हा किमियं तुमए भणियं कन्नाण मूलसमं ? ॥ ६१२ ॥
 अन्नइस वि धणहरणं न जुज्जए उत्तमाणपुरिसाणं ।
 जं पुण पढुणो उवयारिणो य तं दारुणविवारं ॥ ६१३ ॥
 इयस्तिथीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
 जा सामिणीइ इच्छा सा तक्खयसिरमणिसरिच्छा ॥ ६१४ ॥
 अन्नस्स वि कस्स वि पाणदोहकरणं न जुज्जए लोए ।
 जं सामिपाणहरणं तं नरयनियंधणं नूणं ॥ ६१५ ॥
 ता तुमए एरिसयं पावं कह चितियं निए चित्ते ।
 जइ चितियं च ता कह कहियं तुमए सजीहाए ? ॥ ६१६ ॥
 आसि तुमं अम्हाणं सांमी मित्तं च इत्तिअं कालं ।
 एरिसयं चित्तंतो संपइ पुण वेरिओ तं सि ॥ ६१७ ॥
 पोयाण चालणं तं य तह कालाउ मोयणं तं च ।
 विज्जाहराउ मोयावणं च किं तुज्ज बीसरियं ? ॥ ६१८ ॥
 एवंविहोवयाराण कारिणो जे कुणंति दोहमणं ।
 दुज्जणजणेसु तेसिं नूणं धुरि कीरण रेहा ॥ ६१९ ॥

१ क सामिणीइ. २ ख कह वि चितियं निय-
 चित्ते. ३ ख सामिय. ४ The given reading is found
 in क; ख and आ० सो read तह महकालाउ मोयणं.

मलिणा कुडिलगईधो परछिहरया य भीसणा डसणा ।
 पयपाणेण वि लालंतयस्से मारंति दोजीहा ॥ ६२० ॥
 पयडियकुसीलयंगा कयैरुडुयमुहा य अवगणियणेहा ।
 मलिणा फडिणसहावा तावं न कुणति कस्स खला ? ॥ ६२१ ॥
 विरसं भसति सत्रिसं डसंति जे छन्नमिति सुंघंता ।
 ते कस्स लद्धछिदा दुज्जणभसणा सुहं दिंत ? ॥ ६२२ ॥
 ता तं न होसि धवलो कालो सि इमाइ विण्हळेसाए ।
 ता तुज्ज दंसणेण वि मालिन्नं होइ अम्हाणं ॥ ६२३ ॥
 इय भणिय गया नियनियठाणेषु जाव तिन्नि वरपुरिसा ।
 तुरिओ कुडिलसहाधो पुणो वि तप्पासमासीणो ॥ ६२४ ॥
 सो जंपइ धवलं पइ न फडिज्जइ एसिमेरिसं मंतं ।
 ज एए अरिभूया तुह अहियं चेवं चिंतंति ॥ ६२५ ॥
 इफो हं तुह भणवंडियत्थसंसाहणिकतल्लिच्छो ।
 अच्छामि ता तुमं मा नियचित्ते किं पि चित्तेसु ॥ ६२६ ॥
 पितु मिसेसेण तुमं सिरिपाळेणं समं कुणसु मित्तिं ।
 जं सो बीसत्यमणो अम्हाणं मुदहओ होइ ॥ ६२७ ॥
 तो धवलो तुट्टमणो भणइ तुमं चेव मज्झ वरमित्तो ।
 किं तु मह वंछियाणं सिद्धी होही फहं फहसु ॥ ६२८ ॥
 सो आइ जुज्झणत्थं दोराधारेण मंदिए मंचे ।
 फह फह वि तं चहाविय केण वि कोऊइलमिसेण ॥ ६२९ ॥

१ The given reading is found in क; प reads
 लालंतस्स; आ० स० लालयंतस्स २ क एह० ३ क देय.

छमं चिय छिमे दोरयंमि सो निच्छयं समुहंमि ।
 पडिही तो तुह बंछियसिद्धी होही निरववायं ॥ ६३० ॥
 तो संतुहो घबलो कुमरसहाए करेइ केलीओ ।
 बहुहासपेसलाओ तहा जहा हसइ कुमरो वि ॥ ६३१ ॥
 अन्नदिणे सो लखे मंचे घबलो सयं समारुढो ।
 सिरिपालं पइ जंपइ पिच्छह पिच्छह किमेयं ति ॥ ६३२ ॥
 दीसइ समुहमज्जे अदिद्वपुव्यं मड ति जंपंतो ।
 उत्तरइ सयं ततो कहइ कुमारस्स सविसेस ॥ ६३३ ॥
 कुमर ! अपुव्वं फोऊहलं ति तुज्ज वि पलोयणसरिउं ।
 जं जीवियाडे बहुयं दिट्ठं पवरं भणइ लोओ ॥ ६३४ ॥
 तो सहसा कुमरो वि हु चडिओ जा तत्थ उचए मंचे ।
 ता मंचदोरछेओ विट्ठिओ य कुमतिणा तेण ॥ ६३५ ॥
 तो सहसा मंचाओ कुमरो वि पडंतओ नवपयाई ।
 आपड तरण चिय पडिओ मगरस्स पुट्ठीए ॥ ६३६ ॥
 नवपयमाहप्पेण ओसट्ठियत्तेण मगरपुट्ठिडिओ ।
 रणमित्तेण वि कुमरो मुहेण कुट्ठणतडे पत्तो ॥ ६३७ ॥
 तत्थ य वणमि कन्थ वि चंपयतरतंमि सो सुत्तो ।
 जा जगाइ तो पिच्छह सैरापरमृदुपरिरेडं ॥ ६३८ ॥
 विणम्रोणपट्ठि तेहि भडेहि पंजलिउडेहि विन्नतं ।
 देव ! उह कुंरुणवर्ये देसे ठाणाभिहाणपुरे ॥ ६३९ ॥

१ क, म have the given reading. लाउ स
 reveals कहेइ कुमारस्स २ क जीविया ३ क ता

वसुपालो नाम निवो तेणं अम्हे इमं समाइद्धा ।
 जलहित्ठे जं अचलंतछायतरुतलसमासीणं ॥ ६४० ॥
 पिच्छेइ पुरिसरयणं अज्जदिणे चेव पच्छिमे जामे ।
 तं तुरियं चियं तुरयारूढं फाऊण आणेइ ॥ ६४१ ॥
 ता अम्हेहिं तुमं चियं दिट्ठो सिं जहुत्ततरुतलासीणो ।
 सामिय ! पुन्नवसेणं ता तुरियं तुरयमारूढ ॥ ६४२ ॥
 कुमरो वि हयारूढो तेहिं सुहदेहिं चेव परियरिओ ।
 खणमित्तेण वि पत्तो ठाणयपुरपरिसरवणंमि ॥ ६४३ ॥
 तस्साभिमुहं राया वि मंतिसामंतसंजुओ पइ ।
 महया महेण कुमरं पुरे पविसेइं कयसोहे ॥ ६४४ ॥
 फाऊण य पडिबन्ति तस्स कुमारस्स असणवसणेहिं ।
 पभणेइ सबहुमाणं राया पयारिसं वयणं ॥ ६४५ ॥
 पुब्बि सहाइ पत्तो एगो नेमित्तिओ मए पुट्ठा ।
 को मयणमंजरीए मह पुत्तीए वरो होही ? ॥ ६४६ ॥
 तेणुत्तं जो वयंसाहसुद्धदसमीइ जलहितीरवणे ।
 अचलंतछायतरुतलठिओ हवइ सो इमीइ वरो ॥ ६४७ ॥
 अज्जं चियं सं सिं तहेव पाविओ वरुठ ! पुण्णजोएणं ।
 तां मयणमंजरिमिं मह धूयं श्रुत्ति परिणेषु ॥ ६४८ ॥
 एवं भणिऊण नरेसरेण अइवित्तरेण बीवाइं ।
 काराविऊण दिश्रं हयगयमणिकंचणाईयं ॥ ६४९ ॥

तत्तो सिरिसिरियालो नरनाहसमणियंमि आवासे ।
 भुंजइ मुहाइं जं पुन्नमेव मूलं हि मुक्खाणं ॥ ६५० ॥
 रन्नो दिनस्स वि देसवासगामाइमाहिवत्तं पि ।
 कुमरो न छेइ इकं थइयाइत्तं तु मग्गेइ ॥ ६५१ ॥
 राया तं हीणं पि हु कम्मं दाऊण तस्स तुट्ठिकए ।
 अच्चंतमाणणिज्जाण तेण दावेइ तंचोलं ॥ ६५२ ॥
 इओ यः—

जइया समुइमज्जे पडिओ कुमरो तथा घवलसिद्धी ।
 वेण कुमिचेण समं संतुट्ठो हिययमज्झंमि ॥ ६५३ ॥
 लोयाण पच्चयत्तं घवलो पभणेइ अहह किं जायं ।
 जं अम्हाणं पहु सो कुमरो पडिओ समुइमि ॥ ६५४ ॥
 हिययं फिट्ठइं तिरं च कुट्टए पुक्करेइ मुक्कसरं ।
 भवलो मायावहुलो हा कत्थ गओ मि सामि! तुमं! ॥ ६५५ ॥
 तं सोऊणं मयणाउ ताओ हाहारवं कुणंतीओ ।
 पडियाउ मुच्छियाओ सहसा वज्जाहयाओ न्व ॥ ६५६ ॥
 जलनिं हिसीयलपवणेण लद्धसंचेयणाउ ताउ पुणो ।
 दुक्खभरपूरियाओ विमुक्कपुक्काओ रोयंति ॥ ६५७ ॥
 हा पाणताह हा गुणसणाह हा विजयसारउवयार ।

१ क, ख जा. २ ख पिठेइ. मा० स० पिठेइ. ३ ख,
 मा० स० णिहि. ४ The reading हा गुणसणाह is found
 in both क, ख and is, therefore, more authoritative
 and preferable to मा० स०'s reading —

हा चंदवयेण हा कमलनयण हा ख्वजियमयण ॥ ६५८ ॥
 हा हा अम्हाण अणाहयाण हीणाण सरणरहियाण ।
 सामिय ! तए विमुक्ताण सरणमम्हाण को होही ॥ ६५९ ॥
 तो धवलो सुइणो^१ इव जेणइ सुइणू^२ ! करेह मा खेयं ।
 एसो हं निचं पि हु तुम्हं दुखवं हरिस्सामि ॥ ६६० ॥
 तं सोऊणं ताओ सविसेसं दुक्खियाड चितंति ।
 नूणमणेणं पावेण चेव कयमेरिसमकज्जं ॥ ६६१ ॥
 इत्थंतरे उच्छलियं जलेहिं, वियंभियं उब्भडमारुपहिं ।
 समुन्नयं घोरघणावलीहिं, कडकियं रुदतडिल्लियाहिं ॥ ६६२ ॥
 घोरंघयारेहिं विवट्टियं^३ च, रउदसहेहिं समुट्टियं च ।
 अट्टहासेहिं पयट्टियं च, सयं च उप्पायसएहिं जायं ॥ ६६३ ॥
 ततो हल्लोहल्लिएसु तेषु पोएसु पोयल्लोएहिं ।
 खल्लभलियं जल्लजलियं कल्लकलियं मुच्छियं च सणं ॥ ६६४ ॥

१ In stead of 'हा चंदवयेण' क reads चंदणवयेण.

२ The given reading is found in both क, ख. आ० स० reads हीणाण. ३ ख, था० स० दोणाण. ४ Both क, ख have the given reading; आ० स० सुयणो. ५ Both क, ख have the given reading; था० स० सुयणू. ६ कयं केरिसमकज्जं. ७ The given reading is found both in क, ख; था० स० reads वियट्टियं following the commentator who, in explaining the term, has used Sk. 'वियद्वितम्.' But the given reading is preferable for the explanation of which see notes. ८ क, तेहिं तं च सणं.

दमदमदमंतदमरुयसद्गो अचंतददल्वधरो ।
 पदमं च खित्तवालो पयडीहूओ सकरवालो ॥ ६६५ ॥
 तो माणिपुन्नभदा कविलो तह पिगलो इमे चउरो ।
 गुल्लुगारवगेरुरा पयडीहूआ सयं^१ वीरा ॥ ६६६ ॥
 कुमुयंजणवामणपुण्णदंतनामेहिं दंडहत्थेहिं ।
 पयडीहूयं च मओ चंडहि वि पडिहारदेवेहिं^२ ॥ ६६७ ॥
 चक्केसरी य देवी जलंतचक्रदुयं भमादंती ।
 बहुदेवदेविसहिया पयडीहूआ भणइ एवं ॥ ६६८ ॥
 रे रे गिण्हह एयं पदमं दुब्बुद्धिदायगं पुरिसं ।
 जं सव्वाणत्थाणं मूलं एसुच्चिय न अन्नो ॥ ६६९ ॥
 तो^३ ज्ञत्ति खित्तवोलेण सो नरो बंधिऊण पाएहिं ।
 अवलंबियो य कूवयथंभमि^४ अठोमुहं काउं ॥ ६७० ॥

१ आ० स० has the given reading क reads विअग्ग which is more correct but it does not suit the metre. ख reads विग्ग. २ ख,आ० स० सुरा. The given reading is found in क and is highly reliable, authoritative and preferable because it gives a better sense than the variant 'सुरा.' The Comm. also does not seem to have come across the Ms. क because he also has used the word 'सुरा' in his explanation ३ ख has the given reading; क and आ० स० read कुमयं ४ क, ख ० पुण्ण०; आ० स० has the given reading. ५ आ० स० चंडहि ६ ख ० देवेहि ७ क, ख गिण्हह ८ क, ख दुब्बुद्धि ९ क ततो १० ख ० पालेण ११ क अविलंबियो १२ ख ० संमेमि

दाऊण मुहे असुदं खग्गेणं छिन्निकण अंगाई ।

सो दिसिपालाण बलिब्बं दिन्नओ संतिकरणत्थं ॥ ६७१ ॥

तत्तो सो भयभीओ धवलो मयणाण ताण पिट्ठिठिओ ।

पमणेइ ममं रक्खवह रक्खवह सरणागयं निययं ॥ ६७२ ॥

तो चक्रेसरिदेवी पमणइ रे दुट्ठ धिट्ठ पाविट्ठ ।

एयाण सरणगमणेणं चेव मुक्को सि जीवंतो ॥ ६७३ ॥

विणभोगवाउ ताओ मयणाओ दो वि विम्वियमणाओ ।

भणियाओ देवीए सपसायं एरिमं वयणं ॥ ६७४ ॥

वच्छा ! वल्लहु तुम्हत्तणं गरुहरिदिसमेव ।

मात्तन्मितरि निच्छइण मिन्निसंइ घरहु म खेउ ॥ ६७५ ॥

एम भणेविणु चक्रेंदरि परिमल्लगुणिहिं विसाल ।

मयणोइ कंठिहिं पक्खिंवेवः सुरतल्लुनुमह माल ॥ ६७६ ॥

हेम्हं दुट्ठ न देस्विसिइ माळह तणइ प्रमाणि ।

एम भणेविणु चक्रेंदरि देवी गई नियठाणि ॥ ६७७ ॥

५. क. असुयदं ६ क. खो दिसिपालयलि ७ आ० स० ता ८ आ० स० हे which probably appears to be a misprint for रे The Comm. has also used रे in the explanation. ९ क. सरणगमणे १० क. वल्लह तुम्हत्तणउ ११ क. मिलमिइ १२ क. घरह १३ म. इम (in St. 677 also). १४ क. चुज्जहरि (in St. 677 also). १५ क. has the given reading; आ० स० मयणह; म. मयणह १६ क. पक्खिवह १ क. has the given reading; आ० स० तुम्हह; म. तुम्हदं २ क. देग्गिमा ३ क. देप्पिसिइ; आ० स० has the given reading.

४, ५ have the given reading; आ० स० reads प्रमाणि.

मतानि शीष्यपि दोहाछंदांसि बोध्यानि ।)*

भगति तत्रो तिन्नि वि, ते पुरिसा सरलबुद्धिणो धवलं ।

देहं कुबुद्धिदायकफलं तप परिसविवागं ॥ ६७८ ॥

स्याणं च सर्वं सरणपभावेण जड वि जीवन्तो ।

दुष्टो सि तद् वि पावं पुगो करंतो लहसि नत्थं ॥ ६७९ ॥

जो पररमणीरमणिकलालसो होइ रागगहगहिओ ।

जड सो बुचइ पुरिसो ता के खरकुक्कुरा अन्ने ॥ ६८० ॥

थिद्धी ताण नराणं ले पररमणीण रूमित्तेण ।

खुहिया हणंति सन्नं कुलजसमगापवग्गसुहं ॥ ६८१ ॥

जलहिमि बहंताणं पोयाणं जात्र कडंयदिणाइ ।

जायाइ तत्रो पुणरवि धवल्लो चिनेइ हिययंमि ॥ ६८२ ॥

अत्थि अहो मह पुन्नोदयत्ति जं सो उवदवो दल्लिओ ।

फल्लिया एयो य सिरि सन्ना वि नुहेण मज्जेव ॥ ६८३ ॥

जइ रमणीओ एयाओ कहवि मन्नंति मह कलत्तत्तं ।

ता इ होमि कयत्थो इदाओ वा समग्गभहिओ ॥ ६८४ ॥

* This direction is not found in the Mss. consulted, but it is given in the आ० सू० edition and as it is, found to be somewhat useful it has been thought desirable to insert it here. ४ क reveals the whole line as follows:—‘छट्टो सि तद् वि करंतो पुगोवि पावं लहसि अणत्थं.’ ५ ख रागगह-गडेउ ६ क कुलजसमगापवग्गसुहं ७ क, ख पुन्नोदयं नि १ क कयवइ; ख कइ २ आ० सू० क सन्ना ३ कममग्गिहिओ

इय चित्तिऊण तेणं जा दूइमुहेण पत्थिया ताओ ।
 ता ताहिं कुवियाहिं दूई निम्भत्थिया वाटं ॥ ६८५ ॥
 तह वि हु सो कामपिसायदिद्वियो नद्धनिम्मलविवेयो ।
 तेण ज्जवसाएणं स्वणं पि पावेइ नो सुखं ॥ ६८६ ॥
 अन्नदिणे सो नारीवेस साऊण कामगहगदिलो ।
 मयणाण आवास सयं पविट्ठो उ निग्घिट्ठो ॥ ६८७ ॥
 जाव पलोएइ तहिं ताव न पिच्छेइ ताउ मयणाओ ।
 पुरओ ठियाउ मालाइसएण अदिस्सरुवाओ ॥ ६८८ ॥
 सो रागंधा अधुव्व जाव भमडेइ तत्थ पवडंतो ।
 तो टासीहिं सुणउब्बे कट्ठिओ कुट्ठिऊण वट्ठि ॥ ६८९ ॥
 इत्थो ते मोहत्थिा मग्गेण न्नेण निज्जमाणा वि ।
 सयमेय कुणुणतडे पत्ता मासंमि सिंचूणे ॥ ६९० ॥
 पढमं उन्नरिऊणं धवलो जा जाइ पाहुदनिदत्थो ।
 रायंकुल ता पासइ नरवरपामंमि सिरिपाल ॥ ६९१ ॥
 राया वि सत्यवाइस्स तस्स दावेइ सुखयंहुमाण ।
 तंगोल तेण चिय सिरिपालेणं विसेसेण ॥ ६९२ ॥

६ क has the given reading which is
 given not in the body of the running text but
 in the blank space at the top of the page as has
 been done at several places wherever some word or
 words are left out, य reads स पायिट्ठो आ० स०
 सुपायिट्ठो ७ क मालाइ असएण ख मालाइसएण ३ क
 सणुउब्ब ४ क, य राउयल ६ क गदयवहुमणो, य गरय
 ७ हुमाणा The given reading is found in आ० स०

सरिपालकुमारेणं नोओ सिट्ठी स दिट्ठमित्तो वि ।
 सेट्ठी पुण सरिपालं दट्ठुणं चित्थ एव ॥ ६९३ ॥
 धिदी किं मो एमो सरिपालो धवलमिट्ठिणो काओ ।
 किं वा तेण सरिच्छो अत्तो पुरिसो इमो को वि ? ॥ ६९४ ॥
 वाऊण खगं नरवरमहाड जा उट्ठिओ धवलसिट्ठी ।
 पढिहाराओ पुच्छड यइयाइत्तो इमो को उ ? ॥ ६९५ ॥
 तेणं कहियो सल्लो वि तस्म कुमरस्स चरियट्ठत्ततो ।
 त सोऊणं सिट्ठी जाओ बज्जाहडल्ल दुहो ॥ ६९६ ॥
 चित्तेड हिययमज्जे ही ही विट्ठिविलसिण विममेण ।
 नं जं करेमि कज्जं तं तं मे होड विररीयं ॥ ६९७ ॥
 एसो सो सरिपालो जाओ जामाडओ नरिंदम्स ।
 गेरुओ ममावराहो किं होहो तं न याणामि ॥ ६९८ ॥
 तह वि नियकज्जविसए धीरेण समुज्जमो न मुत्तव्वो ।
 नं सम्ममुज्जमंताणं पाणिगं संकए हु विही ॥ ६९९ ॥

१ क जाओ २ क दिट्ठुणं, ३ क, ख थहियाइत्तो
 ४ आ० स० गुरओ ५ क संमुज्जमंताण has the given
 reading; ख and आ० स० read but the variant is not
 preferable because it gives us 13 syllabic instant—
 १२०००० in the first foot-pāda whereas the metre
 requires 12 which number is exactly supplied by the
 given reading.

एवं सो चिंततो जा पत्तो नियइयेंमि उत्तारे ।
 ता तत्थ गीयनिरुणं हुंक्कुहुंक्के च संपत्तं ॥ ७०० ॥
 सो ताण गायणाणं जाव न चिंताउलो दियइ दाणं ।
 तो हुंदेणं पुट्ठो रुट्ठो किं देव ! अम्हुवरि ॥ ७०१ ॥
 पणंतै हुंक् पड सो जंपइ देमि तुज्झ भूरिधणं ।
 जइ इक्कं मह कज्जं करेसि केण वि उवाएण ॥ ७०२ ॥
 हुंक्को वि भणइ पदमं कहेइ मह केरिसं तयं कज्जं ।
 जेण मए जाणिज्जइ एयं सज्झं असज्झं वा ॥ ७०३ ॥
 धवलो भणेइ ओ नरवरस्स जामाउओ इमो अत्थि ।
 जइ तं मारेसि तुमं ता तुह नुहमगियं देमि ॥ ७०४ ॥
 हुंक्को भणेइ तं मारणमि इक्कुत्थि एरिसोवाभो ।
 जं अन्नायकुलं तं पयडिस्सं एस हुंक्कुं चि ॥ ७०५ ॥
 तत्तो राया जामाऊयं पि तं जमगिहंमि पेसेही ।
 एवं च कए नूणं होही तुह कज्जसिद्धी वि ॥ ७०६ ॥
 मंतेण तेण तुट्ठो धवलो अप्पेइ कोडिमुल्लं पि ।
 निपकरमुद्धारयणं वेगेणं वस्स पाणस्स ॥ ७०७ ॥
 तुट्ठो सो वि हु हुंक्को सेंकुहुंक्को जाइ निवगयस्सस्स ।
 हिाट्ठममहीइ चिट्ठइ गायंतो गीयमइमहुरं ॥ ७०८ ॥

१. The given reading is found in both क, ख
 आ० स० निययेंमि २ आ० स० हुंक्कुहुंक्के ३ क हुंक्
 ४ Omitted in क; found in ख and आ० स०
 ५ क ०मट्ठो

ताणं कोमलकंदुम्भवेण गीएण हरियमणरुणो ।
 राया भणेइ भो भो ! ज मग्गह देमि तं तुम्भं ॥ ७०९ ॥
 पाणो भणेइ सामिय ! सन्वत्या हं लहेमि बहुदाण ।
 किं तु न लहेमि माणं तो तं मह देमु जइ तुट्ठो ॥ ७१० ॥
 राया भणेइ माणं जस्साहं देमि तस्स तंवोलं ।
 दावेमिमिणा जामाउएण पाणप्पिएणावि ॥ ७११ ॥
 हुंबो सकुहुंबो वि हु पभणइ सामिय ! मदापसाओ ति ।
 तो रायाएसेणं कुमरो जा टेइ तंवोल ॥ ७१२ ॥
 ताव सहसत्ति एगा घुंहुं हुंबो कुमारकंडंमि ।
 लगेइ धाविऊणं पुत्तय पुत्तय कओ तं सि ? ॥ ७१३ ॥
 कंडविलग्गा पभणइ हा वन्ध्य ! कित्तियाउ कालाओ ।
 मिलियो सि तुमं अम्हं कत्थ य भमियो सि देमंमि ॥ ७१४ ॥
 सुणियो सि हंसदीवे पत्तो कुसलेण पवहणारुदो ।
 तत्तो इह संपत्तो कहं कहं पुत्तय ! रुहेमु ॥ ७१५ ॥
 एगा भणेइ भत्तिज्जओ सि अन्ना भणेइ भाया सि ।
 अन्ना कहेइ मह देवरो सि पुत्तेण मिलियो सि ॥ ७१६ ॥
 हुंबो भणेइ सामिय ! मह लहुभाया इमो गओ आसि ।
 संपइ तुम्ह समीवे ठिओ वि नो लक्खियो सम्मं ॥ ७१७ ॥
 एएण कारणेण माणमिसेणं अणावियो पासे ।
 उवलक्खियो य सम्मं बहुलक्खणलक्खियो एसो ॥ ७१८ ॥

राया चित्तेइ मणे ही ही त्रिट्टालियं कुलं मज्झ ।
 एएणं पावेणं तो एसो झत्ति इंतवो ॥ ७१९ ॥
 नेमित्तिओ य वंधाविऊण आणावियो नरवरेण ।
 भणियो रे दुट्ठ ! इमो मायंगो कीस नो कहियो ? ॥ ७२० ॥
 'नेमित्तिओ वि पभणइ नरवर ! एसो न होइ मायंगो' ।
 किंतु महामायंगाहिबई होठी न मंदेहो ॥ ७२१ ॥
 गाढयरं रुद्धेणं रत्तो नेमित्तिओ कुमारो ध ।
 हणणत्थं आइट्ठा निययाण जाव सुहडाणं ॥ ७२२ ॥
 ता मयणमंजरी वि हु सुणिऊण समागया तर्हि झत्ति ।
 पभणेइ ताय ! किमियं अबियारियकज्जकरणं ति ? ॥ ७२३ ॥
 आयारेण वि नज्जइ कुलं ति लोए वि गिज्जए ताय ! ।
 लोओत्तर आयारो किं एसो होइ मायंगो ? ॥ ७२४ ॥
 सो पुच्छइ नरनाहो कुमरं भो ! नियकुलं पयासेसु ।
 ईसि हसिऊण कुमरो भणइ अहो तुज्झ छेयतं ॥ ७२५ ॥
 अहवा नरवर ! तुमए एय अमत्ताणयं कयं सच्चं ।
 पाऊण पाणियं किरै पच्छा पुच्छिज्जए मेहं ॥ ७२६ ॥

*This verse is not found in the Ms. क which, it seems, has been omitted through mistake, and this becomes more plausible due to the fact that the next verse after verse 19 in this Ms. is numbered not 20, as it should be, but 21. १ नेमित्तिओ (also in St. 741) २ आ० स० मातंगो ३ क रायाः ख and आ० स० read रत्ता ४ क, घ किरि

सिन्नं करेह सज्जं जं महे हत्या कुलं पयासंति ।
 जीहाए जं कुलवन्नणं ति लज्जाकरं एयं ॥ ७२७ ॥
 भववा पवदणंमज्झट्टिआउ जा संति दुग्घि नारीओ ।
 आणाविऊण ताओ पुच्छेह कुल पि जइ कज्जं ॥ ७२८ ॥
 तो विम्भियो य राया आणाविंघे घवलसत्थवाहं पि ।
 पुच्छइ कहेसु किं संति पवदणे दुग्घि नारीओ ? ॥ ७२९ ॥
 घवल्लो वि हु कालमुहो जा जाओ ताव नखरिदेण ।
 नारीण आणणत्थं पढाणपुरिमा समाइडा ॥ ७३० ॥
 नेदि गंतूणं तओ भणियाओ नखरिदधूपाओ ।
 पणो कुलकहणत्थं वच्छा ! आगच्छइ दुअं ति ॥ ७३१ ॥
 तं सोऊणं ताओ मयणाओ हरिमियाओ चित्तंमि ।
 नेण मणयल्लंणं नूणं आणाविया अम्हं ॥ ७३२ ॥
 मिवियाए चदियाओ संपत्ता नखरिदभयणंमि ।
 ददूण पाणनाहं जाया हरिसेण पढिइत्था ॥ ७३३ ॥
 रत्ता वि पुच्छियाओ वच्छा ! भंजेह अम्हं मंदेहं ।
 को एमो वुनंतो ? कहेह आमूलचूळं ति ॥ ७३४ ॥
 तो विज्जाःखूया कहेह सत्थं पि कुमरंचरियं जा ।
 ताव निरो माणंदो भणइ इमो भइणिपुत्तो मे ॥ ७३५ ॥

१. आ० म० मम २. क पाउह० ३. क omits य
 ४. After this आ० म० adds तदि which is not
 warranted by the metre. ५. क reads only चरियं
 (and not कुमरंचरियं)

तह वि कुमारेणं सो आणीयो नियगिहं सवहुमाणं ।
 भुंजावियो य विस्सामियो य-नियचंदसालाए ॥ ७४५ ॥
 तत्थ वि उ' सो चित्तइ अहह इमो' केरिसो विद्दी वंको ? ।
 जमहं करेमि कज्जं तं तं मे 'निष्कलं होइ ॥ ७४६ ॥
 एवं ठिए वि अज्ज वि मारिज्जइ इमो गए कह वि ।
 ता एयाओ सिरीओ सव्वाओ हुंति मह चेव ॥ ७४७ ॥
 अन्नं च इत्थ सत्तमभूमीए मुत्तओ इमो इको ।
 ता हणिऊणं 'एयं रमणी वि' बला वि माणेमि ॥ ७४८ ॥
 उय चित्तिऊण रिद्धो घिद्धो' दुद्धा निक्किट्ठपाविद्धो ।
 असिन्नेणुं गहिऊण पहावियो कुमरवहणत्थं ॥ ७४९ ॥
 उम्मग्गमुक्कपाओ पडियो सो सत्तमाउ भूमीओ ।
 छुरियाइ चरे विद्धो मुक्को पाणेहिं पावु ति ॥ ७५० ॥

१ The given reading is found both in क, ख; आ० स० reads ठिभो which appears to be quite imaginary and unwarranted २ क has the given reading which is more poetic and authoritative than the variant अहो found in म and आ० स० ३ क, ख निष्कलं ४ After this आ० स० adds जइ which is not found in क, ख and which is not warranted by the metre ५ ख omits वि which metre requires. ६ This is not found in क, ख, but is found in आ० स० which has based it, it appears from Sk. 'घृष्ट' given in the Sk Commentary.

गाढयरं संतुट्टो राया कुमरस्स देइ बहुमाणं ।
 तुंवं सकुडुवं पि हु तदावइ गुरुयरोसेण ॥ ७३६ ॥
 हुंवो कहेइ सबं सामिय ! कारावियं इमं सव्वं ।
 एएण सत्थवाहेण देव ! दाऊण मज्झ धणं^१ ॥ ७३७ ॥
 तो राया धवलं पि हु बंधावेऊण निविडबंधेहि ।
 अप्पेइ मारणत्थं चंडाणं दंडपासीणं ॥ ७३८ ॥
 कुमरो निरुवमकरुणारसवसओ नरवराड कहकह वि ।
 मोघावइ तं धवलं हुवं पि^२ कुहुंवसंजुत्तं ॥ ७३९ ॥
 मायंगा^३हिवइत्तं पुट्टो नेमिच्चिओ कहइ एवं ।
 मायंगा नाम गया तेसि एसो अहिवइ चि ॥ ७४० ॥
 संपूइऊण राया मम्मं नेमिच्चियं विसज्जेइ ।
 भण्णीसुयं ति धूयावरं ति कुमरं च खामेइ ॥ ७४१ ॥
 राया भणेइ पिच्छइ अहइ अहो उत्तमाण नीपाणं ।
 केरिसमंतरमेयं अभियविसाणं व संजायं ? ॥ ७४२ ॥
 धवलो करंइ एरिसमणत्थमुवगारिणो वि कुमरस्स ।
 कुमरो एयस्स अणत्थकारिणो कुणइ उवयारं^४ ॥ ७४३ ॥
 जह जह कुमरस्स जसं धवलं छोयंमि चित्थरइ एवं^५ ।
 तह तह सो धवलो वि हु खणे खणे होइ कालमुट्टो ॥ ७४४ ॥

१ तदावइ २ क गुरुय० ३ क घण मज्झं ४ क निव

५ स; आ० स० च ६ क मायंगा० ७ आ० स० भयण

८ क omits this. ९ क, स उवयारो १० क एव

तह वि कुमारेणं सो आणीयो नियगिहं सवहुमाणं ।
 भुंजावियो य विस्सामियो य नियचंदसालाए ॥ ७४५ ॥
 तत्थ वि उ' सो चित्थ अहह इमो' केरिसो विही वंको ? ।
 नमहं करेमि कज्जं तं त मे 'निष्कलं होड ॥ ७४६ ॥
 एवं ठिए वि अज्ज वि मारिज्जइं इमो मए कह वि ।
 ता एयाओ सिरीओ सच्चाओ हुंति मह चेव ॥ ७४७ ॥
 अन्नं च इत्थ सत्तमभूमीए सुत्तओ इमो इको ।
 ता हणिऊणं एयं रमणी वि' बला वि माणेमि ॥ ७४८ ॥
 इय चित्तिऊण दिट्ठो धिट्ठो' दुट्ठा निक्खिपाविट्ठो ।
 असिन्नेणुं गहिऊण पहावियो कुमरवहणत्थं ॥ ७४९ ॥
 उम्मग्गमुक्खाओ पडियो सो सत्तमाउ भूमीओ ।
 छुरियाइ खरे विट्ठो मुको पाणेहिं पायु ति ॥ ७५० ॥

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सो सत्तमभूमिओ पडियो पत्तो य सत्तमिं भूमि ।
 नरयस्स तारिसाणं समत्थि ठाणं किमन्नत्थ ? ॥ ७५१ ॥
 तं दहूण पभाए लोओ चित्तेइ इमाइ चिट्ठाए ।
 कुमरहणणत्थमेसो नज्जइ आहावियो नूणं ॥ ७५२ ॥
 अहह अहो अहमत्तं एयस्सं कुवेरसिद्धिणो नूण ।
 जो उवयारिकपरे कुमरे वि करेइ बहवुद्धि ॥ ७५३ ॥
 एएण पावेणं जो दोहो चित्तियो कुमारस्स ।
 सो एयस्स वि पडियो अहो महप्पाण माहप्प ॥ ७५४ ॥
 कुमरो वि हु तच्चरियं चित्ततो सोइऊण खणमिकं ।
 काऊण येअकिच्च दाइइ जलंजलिं तस्स ॥ ७५५ ॥
 वरवुद्धिमाइणो जे मित्ता धवळस्स आसि तिस्सेव ।
 ते सब्बाइ निरीए कुमरेण दिगारिणो ठविया ॥ ७५६ ॥
 मयणातिगेण सद्वियो कुमरो तत्थ द्वियो समाट्ठीए ।
 केवलमुद्धाः भुजइ मुणिव्व गुत्तित्तयसमेयो ॥ ७५७ ॥

१ य सत्तमं २ क चित्तेइ इमा चिट्ठाए, स चित्तेइ
 इमाइ चिट्ठाए ३ क एय ४ In stead of अहह स reads
 अहो क incorrectly reads the whole line as 'सो
 एयमत्ति य पाटिओ अहह महपुण माहप्प.'

SIRISIRIVĀLAKAHĀ

THE STORY OF SHRIPĀLA

Part II. Sts 378-757.

TRANSLATION

Now, in the city of Kosambi, there lived a merchant named Dhavala who, because he possessed much wealth, came to be known in the world as *Kubera*—the god of wealth (378)

(And) that merchant, having bought with crores of gold coins (various) marcantile commodities ('*kayānaga*') and accompanied by many merchants (lit. sons of merchants), had come to Bharuyachchha (379)

There he made a (very) big profit, but still intent on going to a distant shore on account of covetousness of wealth, he got many ships made ready (380)

There was one middle-sized ship which was beautiful being furnished with 16 masts, and there were 4 smaller ships each of which was furnished with 4 masts (381)

There were 100 (big) ships used for a long journey, 108 boats, 84 'Donas' (a kind of ship) and 64 'Vegadas' (another kind of ships) (382)

(There were) 54 'Sillas' (a kind of ship) 50 'Āratas' (also a kind of ships), and 35 'Khurappās' (a kind of ships). Thus (in all there were) 500 ships. (383)

With the permission (lit. order) of the king they (i.e. the ships) were filled with merchandise and (then), the captains of the ships and the merchants embarked on them (i.e. the ships)—a special care of which was always taken by the divers, the boatmen, the rowers, the mariners, and the helmsmen; and which were diligently protected by 10,000 soldiers, who were under the service of Dhavala and who had held various kinds of weapons (ready) in their hands [lit. whose hands were intently engaged - in (holding) various kinds of weapons]; and which were decorated with many 'chauries', umbrellas, 'sikkaries' (a kind of ornaments for the ship), flags and excellent crests; and whose beauty was enhanced by sails, ropes, anchors, 'prāhharas' (a kind of implements for the protection of a ship), and drums. (384, 385, 386, 387)

(Then) having stored them (i.e. the ships) with large quantities of water, provisions for the journey, and fuel, Dhavala, with his retinue, embarked on the ships at an auspicious moment and gave orders for putting the sails on (lit. caused them to be started); but even though oblations were given, and the drums were beaten with a loud noise, the ships did not move, in spite of the sailors' trying to do so. (388, 389)

She replied: "These ships are stopped by a goddess; (and) they will move (only) when a man, possessed of thirty two auspicious marks on the body, is given in oblation." (391)

Then Dhavala, having pleased the king with presents of very costly things, requested him (thus): "Oh, lord! give me one man for offering oblation." (392)

The king said: "Take, as you please, any man who might be a foreigner and helpless (i.e. without a guardian etc.), but you should not take any other person." (393)

Then, when the soldiers of Dhavala began to make a search for such a man, they came to know the prince Shripāla to be a foreigner. (394)

Then they (lit. those people i.e. the soldiers) informed Dhavala about him (i.e. Shripāla) who was possessed of 32 auspicious marks on the body; and Dhavala again obtained the order of the king for capturing him. (395)

(And then) that Shripāla, though he was sitting in the market (or forum) in a pleasant mood, was suddenly surrounded by the soldiers of Dhavala who had weapons drawn up (ready) in their hands. (396)

(And they said:) "Oh, oh, come on quickly; to-day, the merchant Dhavala has become exasperated with you. You will be given in oblation to a goddess; do not say that we did not tell you (so). (397)

The prince replied: "Oh, oh, give oblation by (offering) that animal in the form of Dhavala; have you ever heard anywhere that anybody gives oblation by (offering) a lion?" (398)

Then the soldiers tried to show some strength by hearing the roaring noise (lit. roaring of a lion). (by the prince, they ran away like a crowd (399)

The king, also, being impelled by Dhavala, sent his own army; but that too was defeated by the prince in no time (lit. in half a moment) (400)

Then at the order of Dhavala, the soldiers together with the army of the king surrounded the prince by forming three circles (lit. lines) around him, just as the mystical letter *ॐ* (in the *Siddhachakra-yantra*) is surrounded by three circular lines. (401)

Dhavala said, "Oh, oh, give him in 'oblation' having cut his 'body' with (your) weapons on this very spot, so that that goddess may be pleased to dry." (402)

The arrows, the daggers, the spears and the swords etc. of those soldiers did not affect the prince's body; oh, the prowess of the great herbs! (403)

The prince, on his part, cut off with his arrows the hair, the ears and the noses of some of them, but he did not take their lives on account of compassion. (404)

Having seen him (unaffected thus) Dhavala thought: "He is, indeed, not a human being, but some demigod or a god possessed of great prowess. (405)

Then having placed his folded hands on his head Dhavala requested him (thus), "Oh lord, by such power of yours you appear to be some demigod. (406)

Therefore, show favour and employ some remedy for the movement of my ships which have been stopped; for 'the good are always benevolent'. (407)

The prince replied, "If your ships are moved what will be the gain?" He said, "One lac gold coins." (408)

Then the prince, with a delightful mind, accompanied by (many) people, walked on and, accompanied

Dhavala, boarded the foremost ship. (409)

When the sailors were engaged in the management of their respective ships, the prince, who had meditated upon the *Nine Dignities*, produced a loud noise ("hakkā") (410)

Hearing that loud noise of the prince, that wicked goddess ran away all of a sudden; the ships moved and proceeded further. (411)

(Various) musical instruments such as kettle-drums (*bheri*), *bhungala* (a kind of musical instrument) etc. producing profound sounds were heard, the dancing girls began to dance, and songs began to be sung sweetly. (412)

Seeing this wonder Dhavala thought, "If he were to be with us anyhow, there would come no impediment (on our way). (413)

Thinking so Dhavala having offered one lac gold coins and bowing down to him with courtesy said, "Oh, magnanimous man! I have gathered together ten thousand brave soldiers by giving them each an annuity of one thousand gold coins. (414, 415)

If you (also) want to accept my service, let me know what annuity should be given to you because you are possessed of great prowess." (416)

Having smiled the prince replied, "Give me alone that much (amount as my) annuity which you give to all these taken together." (417)

Then, the merchant who was suddenly surprised, having calculated, thought, "The annuity of all (taken together) is one crore gold coins. (418)

"He alone demands one crore. Oh! he has indeed made an improper demand. What more work will be accomplished by him than by them?" (419)

Having thought so Dhavala said "Oh prince if ye will accept ten thousand I will give that much; but for one crore it is not a fair demand." (420)

The prince replied, "Oh you! who are like a father to me, I do not want your annuity but I, who am desirous of visiting foreign countries will accompany you if ye will allow me to sail in your ship on fare. (Hearing this), the merchant was greatly delighted and demanded one hundred gold coins as fare per month. (421, 422)

When the prince, having paid it, went on board the foremost ship the drums were beaten for the voyage to Ratnadvīpa. (423)

The sails were set on, the leopards (or swings) were stretched forth, and the masts and oars began to move. (424)

Some began to measure the circle of the Polar star, some began to throw out the water which had entered the vessels, some began to measure the tide (or calculate time), and some were engaged in marking the path (of the ships). (425)

Seeing alligators at certain places some (of them) began to sound the drums, and some began to throw fire in the fire by means of small vessels (or spoons). (426)

Seeing the ships of pirates the (respective) captain took the care of their ships and the pirates were driven away by the soldiers. (427)

The sunrise and the sunset were (both) seen in the midst of the ocean and at night the directions were, also, seen lighted by the submarine fire (428)

While witnessing the curiosities of this type the boat of the prince moved onwards, the captain of the ship said (429)

"Oh, oh, (passengers)! If you want water, fuel etc. speak out clearly because Babbarakula has arrived". (430)

Then the merchants (lit. passengers) cried out, "Turn towards the city of Babbarakula so that we may (be able to) get water. Do not delay. (431)

Having reached there, the people landed on earth with great delight, and Dhavala with his ten thousand soldiers pitched his camp (lit. stayed) on the shore. (432)

In the meantime, having heard their clamour the revenue-officers of the city appointed by the king of Babbarakula came there. (433)

When the merchant did not give the toll even though demanded by them, they sent for Mahākāla, the king of Babbarakula (434)

The powerful Mahākāla went there and asked for the toll. But the merchant did not give it, and instigated his soldiers to fight. (435)

Then the soldiers of Dhavala with their powerful (or terrible) weapons began to fight forthwith with the soldiers of Mahākāla, because in this world the soldiers, if instigated, prepare to die. (436)

In the beginning the soldiers of Dhavala routed the army of the soldiers of Mahākāla whereupon the king Mahākāla (himself) got up (and prepared to fight). (437)

(Then) the soldiers of Dhavala, being unable to bear the (powerful) lustre of the ling (lit. lord) of Babbarakula, fled away; and as for Dhavala, who was fighting on foot, he was felled down and bound. (438)

(Then) having tied him to a tree, and having appointed his own soldiers for the protection of the caravan, the king himself proceeded towards the city. (439)

(On the contrary), being pierced by the arrows of the prince some of the soldiers of the king of Babbarakula began to fall down, some dashed against each other, and some began to run away. (450)

The king Mahākāla, also, threw his *Sauvāhastika* weapon, but on account of the power of the medicinal herb, it also did not affect the body of the prince. (451)

Then the prince immediately caught hold of that *Sauvāhastika* weapon and having discharged it felled down the king of Babbarakula on the ground. (452)

Having bound him the prince took him near the multitude of his own people and on seeing him the men (i.e. the soldiers of Mahākāla), appointed for the protection of the multitude, ran away. (453)

(Then), Dhavala, who was freed from the bond, took his sword and at once ran to kill Mahākāla; but Shripāla stopped him from doing so (by telling him the following words of advice). (454)

'Good persons do not kill a guest, a refugee, a bondman, a diseased person, a fugitive, an old man, and a child.' (455)

(Then) the merchant (i.e. Dhavala), becoming angry with those ten thousand soldiers who ran away being beaten by the soldiers of the king of babbarakula, deprived them of their annuities. (456)

And all of them became voluntary servants of the prince (without any remuneration), and the prince gave them the charge of the ships which came to him as his own share. (457)

(Then) Shripāla himself released Mahākāla from the bond and honoured him with the garments, (ornaments), etc. (which were taken) from the ships that he as his own share. (458)

The courteous prince released those soldiers (d Mahākāla) also, having made them put on excellent clothes, and pleased them. (459)

Mahākāla was struck with wonder in his mind at seeing that behaviour of the prince, and requested him in (the following) courteous words: (460)

"Oh you best among men! sanctify my city with your feet so that I may also show you some respect on my part. (461)

When the prince, who was a store of courtesy, agreed (to do so) the merchant Dhavala dissuaded him very much not to do so; (for) the sinners are suspicious everywhere. (462)

In spite of that Dhavala's dissuading him, the prince with all his retinue, entered the city of King Mahākāla which was decorated with arches and bowers. (463)

Mahākāla made him sit on his own seat with (great) respect and said; "This my kingdom and life are at your mercy. (463)

"Moreover, I have a daughter named Madanendā who is dearer to me even than my own life; please accept her in marriage." (465)

The prince said, "I am a foreigner and my family and character are not known (to you), and (therefore) how is it that you give your daughter to me (in marriage)? Think well (before doing so)." (466)

Mahākāla said, "Your family is known even by your conduct; a foreign country does not matter (much) therefore, (please) make this (my) request fruitful. (467)

When the prince said, "Yes," the king got his daughter married with a great festival, (and) offered him bountiful wealth. (468)

(Moreover), having got enacted nine dramas (in honour of the marriage ceremony (he i. e. the king) presented (lit. made put on) beautiful dress (lit. clothes) to the whole retinue that had accompanied the prince. (469)

(And) having dispatched to the shore an excellent ship named '*mahājūṅga*' the king, also, accompanied by the prince went there (i.e. to the shore). (470)

The merchant, also, on seeing (the ship) '*mahājūṅga*' possessed of sixty four masts and filled with gems and gold, thought in his mind (thus): (471)

"Alas! what a (wonderful) thing has happened that he (the prince), who was like a servant to me, has (now) obtained such a lordship! and (yet) he does not give me his fare!" (472)

Having thought so he demanded from the prince the fare of the last month. He (i.e. the prince) also gave him ten times (his fare). Ah! what a (great) difference between them? (473)

(Then), having made the prince, with (all) his retinue, sit in that great ship and having sent his daughter, Mahākālā went into his city. (474)

(Then), those people (i.e. the prince, Dhavala, and the multitude of the merchants) having crossed the ocean by means of a ship, reached that Ratnadvīpa, just as the monks having crossed (the ocean of this) world by means of asceticism reach the abode of (final) beatitude (*Moksha*). (475)

(And), there having stopped the ships on the sea-shore by casting large anchors they took away (their) merchandise (etc. from the ships) and placed it in the camps (that were pitched for the purpose) (476)

The prince, also, seated in a camp together with his retinue, began to witness dramas like a god seated in a celestial car (*Vimāna*). (477)

The merchant (Dhavaḷa) also expecting great profit in that island requested the prince thus: "Oh, lord! why do you not sell the merchandise of your ships?" (478)

Then the prince replied, "Respected sir! (*tāta*) there is no distinction between you and me, you, yourself, do with the merchandise as you like." (479)

The merchant, who was greatly delighted, thought "Hā, hā, I shall do as I like, because the merchant regard selling and buying (i.e. business transaction) as *Ohantāmana* gem. (480)

In the meantime a certain god like man, who was possessed of excellent beauty and dress, whose eyes and face were charming, who was mounted on an excellent horse and who was surrounded by a large retinue, arrived at the door of the prince's tent; and while he was witnessing the play (there), the prince called him. (481)

He, who bowed down to the prince, who was honoured with a seat, who was possessed of modesty and who composed in his mind, sat beside the prince. (482)

Having, for a moment, seen that drama, which resembled the drama of gods, he (i. e. the stranger) thought: "By this sport, he appears to be a prince" (483)

When the play was over he was asked by the prince (thus): "Oh, good one! who are you? What do you belong to? and have you seen any wonder?" (484)

He, who was possessed of modesty, replied to the prince (thus): "Oh, lord! in this island there is a round-shaped mountain (named) *Ratnasānu*, which is possessed of lofty peaks (485)

"In the midst of it there is situated the excellent
y named Ratnatamchaya; and Kanakaketu, the lord of
demigods, protects it. (487)

"He has got a beloved named Kanakamālā and four
(named) Kanakaprabha, Kanakas'ekhar, Kanakadhvaja
d Kanakaruchi, born of her womb. (488)

"Above them (four), he has got a daughter named
śaṇmanjuṣā, who is proficient in all arts, who has
rown the beauty (even) of Rati into the back ground,
d who has known the true nature of things (Tattva)
89)

"In that city there is a Śhīāvaka (a Jain) named
Indeva, (and) I am his son Jinadāta; I tell you a
onder; please listen to it. (410)

"The grandfather of the king Kanakaketu has got
all there the temple of Lord Rābha which is like a
rest-jewel of (the Mount.) Giris'ekhara. (491)

"Of what description it was?

"It was as lofty as the desires of the minds of good
persons; it was as pure and extensive as the character of
noble man; it was as white as the fame of a charitable
man, and it removed darkness (from the world) like the
disc of the sun. (492)

"In the midst of it there is an idol of the lord
Rābha, which is made up of gold and gems, which gives
delight to the minds of the people of (all) the three
worlds, just like the digit of the new moon (which, also, gives
delight to the minds of the people of the three worlds).
(493)

"The king of the demigods, possessed of great
devotion, always worships it; and the people also bow down
to it, worship it, and meditate upon it with great
delight. (494)

"That daughter of the king (i.e. Madanmanjusā) who is specially devoted to it, always performs the Eight fold Worship at (all) the three *Sandhyās* or periods of the day (viz. morning, noon and evening) (495)

"Once upon a time that princess, who is well versed in *Religious Rites* (*Vidhā*) performed the worship with all the details of the religious rite together with her retinue and was bowing down to the Gods (i.e. the idols of the Tirthankaras) (496)

"At that time the king also came there, and seeing the manner of worship became horripilated with joy and began to think in his heart thus (497)

"Ah! this my daughter has performed unparralleled, *Decorations of the idol* (*pūjā*) (and) ah! she has shown her incomparable skill (498)

"Blessed is she and meritorious is she who has got such a pure devotion in the worship and decoration of the Lord Jina, and whose straightforward good nature is (clearly) seen (in her worship) (499)

By means of (her) firmness (in religion), *Illumination* (*prabhāvanā* of the Jain religion), proficiency (in the Jain Scriptures) devotion and attachment to the Tirtha (both the moving and the non moving i.e. the Tirthankaras while they are moving and their idols etc) it seems that her mind is possessed of *Samyaktva* (i.e. True Faith) with all its essential qualities (lit. ornaments) (500)

"Therefore if I can get anyhow a husband befitting such a daughter of mine as this my mind would be quite at ease (501)

"Thus being pierced by the thorn in the form of the ty of getting a husband for his daughter, the king

'This (i.e. the closing of the doors of the adytum) is (the bitter) fruit of the Irreverence (Āsātanā) in the form of the want of the concentration of (my) mind; hence I think it is my own fault. (511).

'The Lord Vītarāga (i.e. the God who is free from Love and Hate etc.) does never become angry in this manner; but oh, child! know this to be the disfavour shown by the presiding deity of the temple of the Jina.' (512)

"Then, having ordered his men to bring the excellent incense prepared from camphor, agallochum (Agaru) and musk—excellent materials fit for gods, the king together with his daughter, waved the (incense in) the censers (for sanctifying the temple), and with his mind quite pure and his body quite motionless he sat there and there. (513, 514)

"The king as well as his daughter had three fasts and, (therefore), even the charming porch did not create delight in the hearts of the people. (515)

"(And) when the group of tributary kings and ministers as well as the citizens also, sat with dejected hearts, and when bright lamps burning incessantly, were lighted, some people began to find fault with the princess, and the others with the king. And (then) when the people, thus, began to prattle amongst themselves in various ways, there was heard in the assembly hall which was quite destitute of any sound, in the latter half of the third night, an Aerial Speech as follows: (516, 517, 518)

'There is no fault of the princess nor that of the king. Let all of you listen to the cause of the closing of the temple.' (519)

"On hearing this the prince^s became horripilated, and the king, also, became delighted on account of (i. e. on hearing) these words (520)

"All the people, who were also greatly delighted, began to think (thus), "Oh, what cause will be given", and then the speech was (soon) heard again (521)

"That man, by whose sight the doors of the temple of the Jina will be opened, will become the husband of Madanamanyusā (522).

"All the people who were greatly pleased began to think, "Whose speech might this be? and when will it happen so?" Then the speech was heard again (523)

"I am Chakreshwari the presiding goddess of Lord Rābhā, and I shall certainly bring that man (here) within a month (524)

"In the meantime the day damped and the drums were beaten, and the king, with his retinue, also, got up and went to his residence (525)

"Then, having performed (various) religious rites such as the worship of the idol of the home-temple etc, he broke his fast, and that story (about the aerial speech) spread everywhere among the people (526)

"Then the people began to come to the doors of the temple of the Jina with great delight; but when they were not opened they turned back with dejected hearts. (527)

"Nobody was able to open the doors of the temple of the Jina, but (on the contrary) many persons (instead of doing so) opened (i. e. betrayed) their own *larmay* (i. e. actions) (528)

"In this way it is a little less than a month since the doors of that temple have been closed; and this is that wonder (that I was talking to you about) (529)

"And oh you, best among men! if you yourself will open the excellent door of the temple of the Jina, the words of the goddess *Chakreshvārī* will be fulfilled (i. e. will prove true). (530)

"Therefore, oh you, magnanimous man! Let you yourself quickly open the temple of the Jina; for, when it will be opened our merit also will open (i. e. will become manifest). (531)

Then the prince at once mounted the horse and said to the merchant, "Oh, lord! you also accompany us so, that we may go to the temple of the Jina." (532)

Then the merchant replied to the prince, "You are an unthoughtful man, and, therefore, without doing anything you certainly enjoy what is not earned by you. (533)

"Indeed, I am not living here like you in that manner; (therefore) you yourself may go; (but) I shall mind my own business." (534)

Then, leaving Dhavalas the whole of the remaining company of merchants accompanied the prince and arrived at the temple of the Jina. (535)

(Then) the prince said, "Oh, you people! go to the temple of the Jina one by one so that the person, at whose sight the door will be opened, can clearly be known." (536)

Then the company of the merchants replied, "Oh, do not give such an order; does anybody but open a forest of day-lotuses? (537)

“Does anybody but the disc of the moon divert a rest of night-lotuses? Does anything but the Spring season adorn a line of forests? (538)

“Does anything but the mango-tree make a cuckooing (lit. open its neck)? In the same way, oh lord! whom but you yourself can that door be opened?” (539)

Then having abandoned (his) horse etc. and putting a scarf (on his shoulder), and uttering the phrase *Nishiki* (I desist from all sinful actions), the prince entered the main entrance of the temple. (540)

When the prince possessed of dilated eyes and lotus-like face, entered the porch, both the doors (of the inner temple) opened all at once making a cracking sound. (541)

Having bowed down to (the idol of) Lord *Rābha*, the worship of which was performed by means of (muslim) garments, (beautiful) ornaments and saffron, and which had (its neck decorated with) a garland of withered flowers, he there, placed (lit. presented) before the idol an excellent fruit. (542)

In the meantime, the king, accompanied by his laughter (*Madanamajusā*), came there and looked at the prince, whose life was wonderful, with very steady eyes. (543)

The prince, also, who, on account of joy, had touched (or embraced, as it were,) the ground (lit. the surface of the earth) while performing the *Five-fold Salutation*, and who had placed his lotus-like hands on his head, began to extol Lord *Rābha* thus. (544)

which are hanging from your neck,—(just like) *kakas'n* also decorated with blue-lotuses, I bow down to you. (550)

“Oh, the First Lord! whose nature (*svarupa*) could be known (only) by the qualities of the mind: great ascetics which are greatly absorbed (i. e. by a deep concentration of the great ascetics), who are the saviour of (all) the creatures who are fallen into the (great) abyss of this worldly existence, and who are the Lord of the Jinas, I bow down to you. (551)

“Oh, the ornament of the mountain *S'atrunjaya*, the destroyer of misery, (you) whose feet are bowed down to by the lord of the demigods, who are the giver of all the (eight) *Great Siddhis* and the Lord of the Jinas! I bow down to you. (552)

“Oh, Lord! whose feet are glowing with the lustre of the crest-jewels, made up of gems, of the gods who bow down to you (or, whose feet are adhered to with devotion by *Katnas'ekhara* and the gods who bow down to you), I bow down to you, I bow down to you, I bow down to you, I bow down to you and I bow down to you alone.” (553)

The king, having congratulated him, said to him "Oh, child! as you have opened the temple, so also disclose to us your own life as well" (556)

"Noble persons do not utter even their own name, then how can I tell my life?" While the prince was thinking like this, there arrived a *Chārana* ascetic (i.e. an ascetic possessed of the power of moving in the sky) (557)

When he, having saluted the idols (lit. Gods), took his seat, and when, having saluted him, the king etc. also took their seats, the *Chārana* ascetic began to preach religion as follows (558)

"Oh, you magnanimous souls! practise well the religion propounded by the Jinas, if you want happiness of this as well as the next world (559)

"The Jinas have propounded the beautiful religion constituting of the propitiation of the three *Tattvas* or groups of fundamental *Lignities*. And the three *Tattvas* are said to be the (true) *Deva* God, the (true) *Guru* Preceptor and the (true) *Dharma* Religion (560)

"And the sub-divisions of each of them should be known to be two, three and four respectively. There the *Arihanta* the Destroyer of internal enemies such as love and hate, and the *Siddha*—the Liberated Soul, are the sub-divisions of the *Devatattva* (561)

"The *Āchāryas*—the Religious Heads, the *Upādhyāyas*—the Religious Teachers and *Susādhus*—the well behaved monks—these three are the sub-divisions of the *Gurutattva*. And (Right) Faith and Vision, (Right) Knowledge, (Right) Character and Asceticism, and

Penance are the four sub-divisions of *Dharmatattva*-Religion. (562)

"These *Nine Dignities* constitute the essence of the Jain Religion Order (*Sāsana*), therefore, propitiate those *Dignities* with ardent devotion (563)

"Thus always meditate upon the Conquerors--the *Arihantas* who have conquered the internal enemies (such as Love, Hate, Anger, Pride, Deceit and Greed) who are possessed of pure knowledge, who are characterised by the well known (Eight) *Prātihāryas*-Paraphernalia (consisting of eight things), and the (Four) *Atis'ayas* Excellences, and who remove the dirt in the form of the collection of doubts (564)

"Always contemplate, in the mind, upon the *Siddhas*--the Emancipated Ones, who are completely free from the covering of (all) the eight evil *karmas*--actions, who are possessed of the treasure of the Four Infinities such as Infinite Knowledge etc. (1) Infinite Knowledge, Infinite Vision, Infinite Happiness and Infinite Exertion or Ability-*Virya*), and who have reached the Highest Place--*Moksha* in the entire universe (565)

"The *Jivas* souls get that happiness in this world at the feet of the *Āchāryas* Religious Heads, which is not given to them (even) by their parents. Therefore, always worship them so that you may get the happiness of liberation *Moksha* in a very short time (566)

"Always meditate upon the excellent *Upādhyāyas* the Religious Teachers, who satisfy (the people of this world) by means of the Sacred Texts or Scriptures--*Sūtra*, their meaning-*Artha*, and Heard Knowledge

- *Sruta* constituting of Aversion to worldly life *Samitega*, which are (conventionally) known to resemble sweet water, milk and nectar respectively, - and who (in the *Upādhyāyas*), (thus) do favour (to the people of the world) (567)

"Always contemplate upon the feet of the revered Monks *Munis* who are forgiving, self restrained, protected by the (three) excellent Modes of Protection-*Guptis*, free (from covetousness), equanimous, possessed of a number of virtues, free from carelessness and negligence, and the destroyers of Delusion-*Moha* and Illusion-*Māyā* (568)

' (Cultivate) Right Faith—*Dāśana* which constitutes the belief in the Six Substances or Entities—*Ḍarayas* etc., which is the foremost among all qualities and which cures diseases in the form of heretic doctrines just as an elixir of life (*śaśyana*) cures innumerable diseases (569)

"Keep in the abode of your mind (Right) Knowledge-*Gñāna* which is (so) prominent and celebrated, which is constituted of the aggregate of the (seven) Systems of Philosophy—*Nayas*, which consist only of the preaching of the True Nature of things—*Tattva*, which is resplendent, and which removes ignorance just as a lamp made up of rubies removes darkness (570)

ity, which is free from violations (or transgressions) *Atichāras* (regarding religious duties and injunctions) and which is constituted of many Principal and subordinate Qualities—*Gunas* (571)

'Practice, for the destruction of your misery, *Tapa* without any hope (of fruit or reward) a practice which is of two kinds—outward and inward, destroys very heavy evil *karmas*, which destroys evil which is propounded in the Sacred Books—*Āgama* (572)

Those, who propitiate these excellent dignities and yield desired fruits, obtain the prosperity of uninterrupted happiness in regular succession like king *pala*' (573)

The king asked "Oh, Lord! Who is Śarpāla?" then the (Chāraṇa) ascetic also pointed out with finger (saying) 'This, who is sitting beside' (574)

Having known him, the king, with great delight, asked the excellent sage (thus) 'Oh, Lord! Be manifest to us the account—*svatupa* of him' (575)

Then that Chāraṇa ascetic revealed (to them) the account of his (Śrī Jīva's) life from *beginning to the end* by opening the temple of the Jina (576)

(And added that) 'Moreover he, having henceforth married many princesses, and having ascended the throne of his father, will become a sovereign king (577)

Then having propitiated with devotion the Circle of the Sacred Ones—*Svābhakulāra* with religious rites

he will obtain the heavenly happiness and gradually the happiness of liberation—*Moksha* (578)

“On account of this (reason) that magnanimous man has become possessed of great prowess and fame and has become blessed, meritorious and very fortunate due to the favour of the *Nine Dignities*. (579)

“Any great sinner, who will do anything adverse even to him, will himself soon reap the fruit of his action (580)

“Even the miseries of him, who has obtained the favour of the celebrated *Circle of the Sacred Ones* and the *Nine Dignities* (already described before), undoubtedly be for his great happiness” (581)

Having said so, the excellent among the gods flow (lit. went) into the aerial path, and the people such as the king etc became greatly delighted (582)

At that very instant, when all the citizens assembled together in the vicinity of that temple, king, having offered Madanamanjusa to the prince, having got prepared all the materials for the marriage ceremony, got performed, with a great festival, ceremony of accepting the hand of the bride—*grahana* (i.e. he made the prince accept the hand of his daughter) (583, 584)

(The king also) gave (to the prince) the ornaments etc made up of gems, gold and silver, also elephants and horses and a large retinue (585)

He also gave him an excellent place of residence and the best of the princes (i.e. Śhrīpāla) stayed there with his two excellent wives became well-known every where (586)

(And) the prince, with great delight, began to make
 gourse of the amount of his wealth and prosperity,
 his temple, by means of performing devotions and
 all kinds of worship—pūjā and by distributing things
 of arbitrary value and doing various other acts of the
 advancement—prabhāvanā (of the Jain Religion) (587)

He (moreover), observed, there, the (Āyambūti
) Athi of the Chaitra month, and he also perfor-
 med the (proper) religious rite of worshipping the
 deity of the Sacred One—Sūdhachakra (588)

(Now) on a certain day while the king, seated on
 a proper place—subalanaya of the temple, was getting
 formed a festival in honour of the Jina, in the
 company of the prince, he was requested by a head
 officer thus “Oh, lord! a certain leader of
 rebels having failed to pay the toll has failed to
 obey your command also (589, 590)

“He has been (captured and) bound by me, what
 the order of punishment for him?” The king replied.
 “When the order is disobeyed death is the punishment
 if life is taken)” (591)

The prince (Śhrīpāla, who was sitting near by,)
 said “Please do not give an order of punishment of
 death while sitting here, for it is a great sin (lit. fault)
 even to utter faulty (i.e. sinful)—sāradya words in a
 temple” (592)

Then when the king having made him released
 ordered him to be brought before him, the prince
 (Śhrīpāla) having seen him found him to be the
 merchant Dhavala (593)

The prince thought in his mind "Was! how is it that even such a thing has happened? Or, what (evil) is not done by persons who are under the influence of Greed?" (194)

Then having got him released by the king saying that he was like his own father to him, the benevolent prince (also) made the king allow (lit. dismiss) him to go to his own residence (195)

Now on a certain day the prince⁴ was requested by one of the merchants thus: "Oh lord! all of us who have filled our vessels (with merchandise) are (now) ready for departure" (196)

Therefore, oh lord! soon take us again to our native land just as you brought us safely here" (197)

Then the prince asked permission of the king for going to his native country, and the king, after great hesitation (lit. anyhow) dismissed him having greatly honoured him (198)

Having given (good) advice to his daughter, having entrusted his daughter to the prince, and having made the prince take his seat in a ship the best among the kings turned back (199)

The prince with great respect, made even Divāla with a large retinue, sit in his own ship and (made) others sit in the remaining ships (200)

the ocean, just as Indra seated in the Pālaka
nāna enjoys pleasures even in the aerial path (602)

Seeing the enjoyments of the prince, the pair of beautiful ladies and the abundance of wealth, Dhavala,
whose mind had become greatly agitated, began to
ask thus: (603)

"Alas ! alas ! what a great amount of wealth has this
linary man obtained ! Moreover, blessed is he who
has such a pair of beautiful ladies. (604)

"Therefore, I shall be blessed only if this wealth
and the pair of beautiful ladies of his would be mine
now; otherwise my life is (quite) unblessed " (605)

In this way he, who was covetous of wealth who
is pierced by the arrows of Cupid on account of his
thinking about the (two) beautiful ladies and who had
thus entertained bad thoughts in his mind, did not get
happiness, just like a person who has been pricked by
thorns. (606)

Greed alone is powerful (enough to bring about
one's ruin), whose heart does it not torture, then, if it
is accompanied by pride and sensuousness just as fire
when accompanied by the wind ? (607)

Then he, who had had no sleep was seen by his
friends greatly afflicted with pain at midnight even while
he was lying in his bed. (608)

(Then) being again asked by them, "What is that your great mental pain," he revealed to them all those wicked thoughts which he had entertained. (G11)

Having heard him all those four merchant friends, also, said: "Alas! alas!! why have you even uttered such a thing which is like a thorn to the ears? (G12)

"It does not behove noble persons to take away the wealth even of other persons; much more formidable, therefore, is the result (lit. fruit) of (taking away the wealth of) one's master who is benevolent. (G13)

"Attachment even to other person's wives on the part of noble persons is censured among the people; (formidable), therefore, is the desire of one's master's wife just like the desire of (getting) the crest-gem of the taraka serpent (which is very formidable) (G14)

"Taking away treacherously the life even of other persons is (quite) improper in the world; therefore, the desire of killing (treacherously) one's own master is, indeed, the cause of hell-naraka. (G15)

"Therefore, how did you think of such a sin in your mind; and if you did think of it why did you tell it (to us) with your own tongue? (G16)

"Upto this time you were our master and friend, but now thinking of such a thing you have become our enemy. (G17)

"Have you forgotten that moving of ships, (your) release from Mahākāla (or from death) and the securing of your freedom from the king of the demigods? (G18)

"Those, who become treacherous to such a person who is so benevolent, top the list of the wicked (G19)

The serpents, who are black, who move in a zig-zag, who are addicted to finding out the holes of insects (and killing them), who are formidable to others, kill even those who reared them up with milk; (or wicked persons who are vicious, who have crooked habits, who are addicted to finding out drawbacks in other persons, who are dangerous backbiting, kill even those who fondled them with milk) (G20)

"To whom do wicked persons, who manifest their wickedness in their bodies, who turn away their faces from unity, who disregard love, and who are vicious and unkind-hearted, not give affliction [just like fever which, manifests uneasiness in the body, which makes the mouths of persons bitter, in which a man does not sleep, ghee etc, which makes the body loathsome and which gives pain (to it)] ? (G21)

"To whom do the dogs in the form of wicked persons who have found out the drawbacks in other persons give happiness?—the wicked persons who abuse (just like dogs bark), who disclose to the people the drawbacks of others which ruin the latter (just as dogs give a poisonous bite which ruin the lives of people, and who secretly detect the drawbacks of others (just as the dogs smell secretly and follow the heels of strangers etc) (G22)

"Therefore by this black *les'yā* (or emotion of the black) you are not Dhavala (a white i. e. a pure, straightforward man) but Death-Kāla incarnate (a black i. e. a wicked man), therefore, we shall be defiled with blackness even at your sight" (G23)

Then, when, having said so, the three good persons went to their respective abodes, the fourth, who was of a wicked nature and who was (still) sitting with him (i. e. Dhavala), said to Dhavala: "This your desire (should) not be told to these (three) because they, who have become your enemies, think but doing you wrong. (624, 625)

"I, alone, am here intent upon accomplishing the desired object of your mind, therefore do not enter any anxiety in your mind. (626)

"But you should make a special friendship with Śhrīpāla, because (then) he, whose mind will be of confidence, will be easily killed (by us) " (627)

Then Dhavala, who was pleased said: "You are my great friend; but tell me how will my desired object be fulfilled." (628)

Then he (i. e. Dhavala's friend) replied: "When he (i. e. Śhrīpāla) having, under the pretext of curiosity, been made to ascend the platform supported by the ropes and after the ropes being (then) secretly cut off, will certainly, fall in the ocean, the desired object will be fulfilled without any doubt (629, 630)

Then, Dhavala, who was delighted, began to enjoy various sports with the prince, which were amusing on account of great laughter, that even the prince began to laugh. (631)

"I see something in the midst of the ocean which I have never seen before," saying so he himself descended from it and said specially to the prince: (633)

"Oh, prince! unparalleled is the curiosity. It is worthy of being seen even by you; because the people say better see (the wonders of the world) than (merely) live (without seeing or experiencing anything)." (634)

Then, when the prince also, out of curiosity, ascended that raised platform, that wicked friend (lit. counsellor, of Dhavala) cut off the ropes of that platform. (635)

Then, the prince, also, falling down, all of a sudden, from the platform, meditated upon the Nine Dignities; and (on account of their prowess) fell on the back of an alligator at that very moment. (636)

On account of the greatness of the Nine Dignities, and on account of the power of the medicinal herb (which enabled him to pass safely through water) the prince, seated on the back of the alligator, safely reached the shore of Kuakuna only in a short time (lit. in a moment). (637)

And there when he, who had slept under an excellent *Champala* tree standing somewhere in a certain forest, woke up he found himself encircled by soldiers, who were waiting upon him. (638)

Vasupāla in the city of Sthāna (which is situated) in the country of Kuṅkuna who has ordered us thus: 'If you see in the last *prahara* (a period of three hours) to-day an excellent man seated under a tree, whose shade would not be moving, on the shore, quickly bring him (here) having made him seated on a horse.' (639 to 641)

"Then, oh, lord! you are the only person who is seen by us, through good luck, seated under the foot of a tree as described above, therefore, quickly mount the horse." (642)

The prince, also, mounted on a horse and surrounded by those soldiers, soon arrived at a forest situated in the vicinity of the city of Sthāna (643)

The king, also, accompanied by his ministers and tributary kings, came to receive him and made the prince enter the city, which was (nicely) decorated, with a great festival. (644)

And having honoured that prince by means of food, clothes etc the king very respectfully spoke the following words: (645)

"On a previous occasion a certain astrologer, who had come to my court, was asked by me as to who would be the husband of my daughter Māṇamanjarī. (646)

"And he had replied that that man, who would be found seated under a tree, whose shade would not be moving, in the forest on the sea shore, on the tenth of the bright half of (the month of) Vaiśākha, become her husband. (647)

" And on this very day (lit. to-day), oh, child ! we are, through good luck, come across you alone in exactly such a state (as already described above); therefore, quickly marry this my daughter Madanamanjari". (648)

Having said so, the king got performed the marriage with full festivity, and offered (to the prince) horses, elephants, jewels, gold etc. (649)

Then Shripāla began to enjoy (various) pleasures in his place of residence given to him by the king; or, merit-*punya* alone is the root cause of happiness. (650)

The prince did not accept the lordship of countries, towns or villages even though offered by the king, but he accepted (lit. asked for) only the post of a betel-leaf officer. (651)

The king having given to him even that minor (lit. low) post (lit. work) in order to satisfy him, made him offer betel-leaves to highly respectable persons. (652)

Now on the other side, when the prince fell into the ocean the merchant Dhavala, together with that wicked friend (lit. counsellor, of his), became pleased in his heart. (653)

(But) for convincing the people Dhavala began to speak: " Alas ! what happened ! that the prince, our lord, fell into the ocean. " (654)

(And) Dhavala, the great rogue, began to strike at his stomach, dashed his head, and began to cry

bitterly (thus) ' Ah ! oh, lord ! where are you gone ? ' (655)

Hearing him those two Mayanās (i e Mayana sundarī and Mayanamānjuhā) fell down in a swoon, producing a loud cry of lamentation as if struck with a thunderbolt all of a sudden (656)

Then having again regained consciousness by the cold wind of the ocean they, who were full of the burden of grief began to weep bitterly (thus) (657)

" Oh, lord ! oh the possessor of (many) virtues ! oh, the great benefactor of the three worlds ! oh, moon-faced one ! oh, lotus eyed one ! and oh, you ! who have conquered *Madana* Cupid the god of love, by means of your beauty Alas ! alas ! oh, lord ! who will be our shelter ?—we who are separated from you, who are helpless and low, and who are without any refuge ? " (658, 659)

Then Dhavala, like a kinsman, said " Oh, good ones ! do not be grieved I shall always remove your misery (660)

Hearing him they, who became much more miserable thought " Certainly this sinner, indeed, has done such an untoward action " (661)

In the meantime, the waters rose in tide, terrible winds blew, lines of horrible clouds appeared in the sky, the formidable lightnings produced the '*kad, kad* sound, the darkness prevailed, fearful sounds arose, very loud laughers were heard and hundreds of calamities arose themselves (662, 663)

Then, when the ships were caught in the storm the people sitting in them became agitated, began to burn in their hearts, produced '*kala, kala*' noise and swooned for a moment. (664)

(Then what happened ?)

First of all there appeared the Guardian of the continents, sword in hand, who produced from his small drum (*damaruya*) the '*dum, dum*' sound and who was possessed of a very formidable form. (665)

Then, there appeared themselves the Four Warriors Mānibhadra, Purnabhadra, Kapila and Pingala with heavy maces in their hands. (666)

Then there appeared Four Door-keeper-gods named Kumula, Anjana, Vāmana, and Puspadanta who had clubs in their hands. (667)

The goddess Chakreshwari, also, became manifest, together with many gods and goddesses, whirling up two burning wheels *chakras*, and said as follows: (668)

" Oh, oh ! first of all catch hold of this man who gave wicked advice (to Dhavala), for he alone is the root cause of all these wrongs and no one else." (669)

Then, at once the Guardian of the quarters tied up his feet and bound him to the pillar of the mast with his face downwards. (670)

(And) having put dung in his mouth, and having cut off his limbs by means of his sword he was given away to the guardians of the quarters as a present

to appease them (the pieces of his limbs were thrown away in all the ten quarters) (671)

Then, that Dhavala, who was overtaken with fear, and who concealed himself behind the backs of those two Mayanās, said (to them) "Protect me, protect me, who have come to your shelter." (672)

Then the goddess Chakreshwari said, "Oh, wicked, sinful man ! you are allowed to live only because of the shelter of these (two ladies) " (673)

And those two Mayanās, who were bent down with modesty, and who were struck with wonder in their minds were, also, favourably accosted to thus (674)

" Oh, dear girls ! your husband will certainly meet you, accompanied with great prosperity, within a month, do not be grieved " (675)

Saying so (the goddess) Chakreshwari threw in the necks of those two mayanās two garlands, made up of the Desire yielding tree, which were long with (it = spreading) their odour and merits (676)

" The wicked (Dhavala) will not see you on account of the supernatural power of the garlands " saying these words the goddess Chakreshwari went to her own abode (677)

Then all those three men, who were possessed of straightforward intellect, said to Dhavala " Did you see the fruit (reward) of the man, who gave you bad counsel, which terminated in such a (bitter) consequence ? (678)

“ (And) even though you are allowed to live on account of the power of the shelter of these two noble ladies-satees, still if you commit sin again you will come to ruin ” (679)

If a person, who is engrossed in the desire of enjoying with other persons' wives, and who is oppressed by the (evil) planet in the form of sensuousness, be called a man, then, who else are the donkeys and dogs ? (680)

Fie upon those men, who being agitated simply by the beauty of other person's wives, destroy all their happiness accruing from family, fame, heaven and liberation (681)

After the ships moved on in the ocean for a few days, Dhavala again thought in his heart (thus) (682)

“ Oh ! it is my good luck that that calamity is gone, and that all this prosperity easily fell to my lot.” (683)

“ If these two ladies would, any how, agree to become my wives, I shall be happy, or even greater than Indra ’ (684)

When, having thought so, he made offers to them through the mouth of a mud servant, the latter was greatly reproached by them who were enraged (685)

Still, however, he, who was gripped by the demon in the form of sensuousness *Kama*, and who had, (therefore), lost all his sense of modesty, did not get happiness even for a moment on account of that evil state of his *mud puruṣāma* (686)

On a certain day he, that shameless man, who was oppressed by the demon in the form of sensuousness, himself entered the residence of the two Mayanās (687)

When he looked there, he was not able to see those two Mayanās who were standing in front of him, because their forms were invisible (to him) on account of the superhuman power of the garlands (688)

When he, blinded by passion, was gropping and falling there like a blind man, he was driven out by the maid servants, after being beaten (severely) (689)

Meanwhile, those ships, though driven by a different route, themselves (automatically) arrived at the coast of Kunluna within a month (690)

(Then,) when, having first alighted, Dhavala went to the royal palace with a present in his hand, he beheld Shripāla (sitting) by the side of the king (691)

The king also got that merchant to be given great respect and especially a betel leaf by that very Shripāla (692)

That merchant was at his very sight recognized by the prince Shripāla, and the merchant seeing Śiripāla thought thus (693)

‘ Alas ! is he that Shripāla, the distiller of Death *Kṣā* to the merchant Dhavala ? Or, is this some other person resembling him ? ’ (694)

When, having remained in the royal assembly for a moment the merchant Dhavala got up, he asked the door keeper as to who that betel leaf officer was. (695)

He (the doorkeeper) revealed to him the whole account of the life of that prince. Having heard that the merchant became as miserable as if struck by a thunderbolt (636)

(And) he thought in his heart. "Adverse being the ways of destiny, whatever I do becomes quite reversed in my case (637)

"Thus that Śaṃjāla has become the son-in-law of the king, I have committed a great crime (and therefore) I do not know what will happen (638)

"Still, however, a courageous man should not give up his utmost efforts in accomplishing his task, for (even) Destiny is afraid of those persons who make strenuous efforts (for achieving their end)" (639)

While thinking so, when he went to his place of residence, there came (to him) a *chāṇḍāla* family proficient in the art of singing (700)

When he, who was perturbed by anxiety, did not give clarity to those songsters he was asked by the *chāṇḍāla* (thus) "Oh, lord! are you angry with us?" (701)

"He said to the *chāṇḍāla* in secret (thus): "I shall give you much wealth if you do one thing for me at any cost" (702)

The *chāṇḍāla* also said "I first tell you what type of action is that, so that it can be known by me whether it is capable of being accomplished by me or not" (703)

Dhavalā said "If you kill this son in law of the king I shall give you your desired gift" (704)

The *chāndālā* said "There is one plan of killing him, namely, that I shall expose him, whose family is not known, to be a *Chāndālā* (705)

"Then the king will send him, his son in law even, to the abode of Yama-the god of death (i.e. he will kill him), and when this happen your work will also be, indeed, accomplished" (706)

Being pleased with that plan Dhavalā at once gave to that *chāndālā* the excellent ring from his finger even though worth one crore (707)

Being pleased, that *chāndālā*, also, went with his family (to the royal palace) and stood on the ground beneath the window of the king, singing a very charming song (708)

The king, whose mind and ears were captivated by the song produced from their (i.e. of the *chāndālās*) tender necks (i.e. sung by them), said "Oh, oh, I shall give you whatever you may demand" (709)

The *chāndālā* said "Oh, Lord: I receive great charity everywhere, but I do not get honour, therefore if you are pleased give that (i.e. honour) to me" (710)

The king replied "I make this son in law (of mine) who is dearer to me even than my own life, offer a betel leaf to whomever I honour (711)

The *chāndālā*, with his family, said "Oh, lord!

it is a great favour." Then, when at the command of the king the prince was offering a betel-leaf one old *chāndāla* woman, all of a sudden, ran and clung to the neck of the prince (saying): "Oh, son! oh, son! whence have you come here?" (712, 713)

Clung to his neck she said: "Ah! oh, child! after how long a time you have met us? In what country did you ramble (upto now)? (714)

"We had heard that sailing in a ship you had safely reached *Hanadvipa*; how did you come here from there, oh, son! tell me (that):" (715)

One of them (i. e. one of the *chāndāl* women other than the old woman) said: "you are my cousin;" the other said: "You are my brother"; a third said: "You are my husband's younger brother and you have met us through (our) good luck." (716)

The *chāndāla* said: "Oh, lord! this is my younger brother who had gone away; and at present though sitting beside you he was not well-recognized by us. On account of this reason we made him to be brought near us under the pretext of honour and well-recognized him, for he is possessed of many characteristic marks on his body. (717, 718)

The king thought in his mind: "Alas! alas! this villain has polluted my family; therefore he should at once be killed," (719)

The astrologer was also ordered by the king to be brought bound before him and was spoken to (thus):

"Oh, villain! why did you not tell me that this (Shri-pāla) is a *chāndāla-mātanga*?" (720)

The astrologer also replied: "Oh, king! he is not a *mātanga* (i.e. a *chāndāla*), but he will (certainly) become the lord of great *mātangas* (elephants i.e. he will become a sovereign king), and there is no doubt about it" (721)

When the astrologer and the prince were ordered to be killed by his own soldiers by the king who was greatly enraged Madanamanjarī, also, having heard (it) came there forthwith and said "Oh, father! why are you doing this unthoughtful deed? (722, 723)

"Oh, father! it is sung even among the people that the family (of a person) is known by (his) conduct (And) his conduct is super-human, how can he, therefore, be a *chāndāla*?" (724)

Then the king asked the prince to reveal his family; and the prince having smiled a little said "Oh! wonderful is your cleverness!" (725)

"Or, oh, king! you have proved this proverb to be true that 'verily, after having drunk water it is asked as to whose house it is'. (726)

"Make ready your army so that my hands might reveal (my) family for it is shameful to describe one's family by one's own tongue (727)

"Or, there are two ladies in the ship having sent for whom you may ask them about my family if you wish." (728)

Then, struck with wonder, the king sent for the merchant Dhavala also and asked him: "Tell me, are there two ladies in (your) ship?" (729)

(Then), when Dhavala also returned with his face turned black the chief officers were ordered by the king to bring (to the court) the two ladies. (730)

Then, they, having gone (there), asked the two princesses (thus): "Oh good girls! come anon to reveal the family of your husband". (732)

Hearing that the two Mayanās were delighted in their minds (and thought): "Indeed, we are sent for by that darling of our minds". (732)

Having mounted a palanquin they (soon) arrived at the palace of the king, and seeing their husband they became greatly enraptured with joy. (733)

They were asked by the king, also, (thus): Oh, dear girls! remove our doubt; what is all this story? Tell me from the beginning upto the end". (734)

Then, when the daughter of the demigod (i. e. Madanamanjūṣā) revealed (to to him) the whole account of the life of the prince the king, with delight, said: "This is (then) my sister's son". (735)

The king, greatly pleased as he was, showed great respect to the prince; and, on account of great anger, he made the *chāndāla* even with his family, to be (much) beaten. (736)

The *chāndāla* told the truth (saying): "Oh, lord,

oh king ! all this was caused to be done by this merchant by offering me (much) wealth ". (737)

Then, the king, having caused Dhavala also to be bound with strong fetters, handed him over to fierce constables for putting him to death (738)

The prince, who was possessed of an unparalleled feeling of compassion, anyhow got that Dhavala as well as the *chāndāla* with his family to be released (739)

The astrologer, when asked to explain the term '*mātangādhipatitvam*,' said "*Mātanga* means 'elephants' and he is their master (being a sovereign king)" (740)

Having honoured him well, the king dismissed the astrologer and begged an apology of the prince, for he was his sister's son and his daughter's husband (and not a *chāndāla* as he wrongly thought it to be on account of the trick of the *chāndāla* and unthoughtfully ordered him to be killed) (741)

The king said " Oh, oh ! see what a great difference has this been between the good and the wicked like that between nectar and poison ? (742)

" Dhavala does such a wrong even to the prince who has obliged him, (whereas) the prince does him obligation even though the latter does him wrong (743)

" The more does the bright (lit white) fame of the prince thus spread in the world, the more does that Dhavala (the white person in name) also become ' every moment ' (744)

In spite of this, he was brought (i. e. taken) to his own house (i. e. residence) by the prince with great respect, was given meals and was made to rest in his (i. e. Shripāla's) own room on the top of the house-*chāndras'ālā* (745)

While he was there (in the *chāndras'ālā*) he (i. e. Dhavalā) thought: "Alas! alas!! how crooked are the ways of Destiny? For, whatever deed I do turn out to be fruitless to me. (746)

"In spite of this if he be killed by me anyhow even to-day all these riches would be mine. (747)

"Moreover, he is alone sleeping here on the seventh storey. Therefore, having killed him I shall make (his three) beautiful ladies also accept (lit. respect) me." (748)

Thinking so he, greatly delighted, daring, wicked, mean and greatly sinful, having taken a knife (in his hand) rushed forth to kill the prince. (749)

(But) missing his steps he fell down from the seventh storey, (and) being pierced by (his own) knife in his stomach he was left by the *prānas* thinking that he was a great sinner (i. e. the great sinner breathed his last i. e. died). (750)

He, fallen down from the seventh storey, went (lit. fell) into the seventh hell (known as *Māgharati*); (and) what place other than that is destined for great sinners like him? (751)

In the morning the people thought: "By this action

it seems that he must have, indeed, rushed forth for the killing of the prince. (752)

Alas! alas! wonderful is the meanness of this rich merchant who thought of killing even the prince who is engrossed in benevolence !! (753)

That treachery, which this sinner practised (lit. thought) upon the prince, fell upon himself; oh, the (wonderful) greatness of the great. (754)

The prince, also, thinking over his (Dhavalā's) life and having regretted for a moment, performed his funeral ceremony and caused a libation of water to be presented to him. (755)

Those three friends of Dhavalā, who had given good counsel (to him), were appointed as masters of (Dhavalā's) all the riches by the prince. (756)

(And) staying there with a composed mind in the company of the three Mayanās (i. e. Mayanasenā, Mayanamamjuā and Mayan-manjarī), the prince enjoyed all kinds of pleasures just as a monk possessed of the *Three Guptis* (who also enjoys all kinds of happiness). (757)

NOTES

N B. Before studying the stanzas (378 to 757) edited in this volume it is necessary to have some knowledge of the contents of the first 377 Sts for which read the brief outlines of the story given in Para 15 of the introduction.

St 379 कयाणक (Sk. कयाणक) mercantile commodities, merchandise, of Gn. 'धियात्' जेग वणिउत्तेहि (Sk. अनेकरणिकपुत्र) here अ of अनेक is dropped which is done many times in Pk

St 380 पररो (Sk. प्रर) lit excellent, best, i e 'big' परकुल (Sk.) कुल means 'a shore' and पर 'distant', hence परकुल means 'a distant shore' पडण (Sk. प्रवण) intent on, prone to पडणइ (Sk. प्रगुणयति-सज्जानि करोति) 'gets ready', गुण with म means 'to make straight, put in order, arrange, make ready etc जाणउत्ताइ (Sk. यानपात्राणि-प्रवहणानि) 'ships'

St 381 मझिमपुगो (Sk. मध्यमपुङ्गव) a middle-sized boat (जुङ्गवा=boat) कुयम (Sk. कुपक) a mast परिकलिआ (Sk. परिकलिता) furnished with

St 382 बड is a Dev'ī word in the sense of 'big, long, etc' (see Hem's देवीनाममाला 7. 82) सफर is an Arabic word in the sense of 'journey' In Ratnas'ekharsūri's time (i e in the 14th century) the Indian navy was in the hands of the Ārabs and other Mohammadans and hence many such Arabic words had come into vogue In Sk. we have got the word सफर where it means 'a fish' But this Sk. word सफर is ver

old and belongs to the days even before the well-known Sk. poet Kālidāsa, and is quite different from the same Arabic word having the sense of 'journey,' वेडियाण—वेडिया (as well as वेड, वेडय वेडा, वेडी) are Desī words in the sense of 'a boat.' The word वेडा in this sense is very rarely met with in Sk. also. द्रोण (Sk. द्रोण) a kind of boat. वेगड. It is a Desī word meaning 'a boat.'

St. 383. सिल्ल is a Desī word meaning 'a kind of boat.' It also means 'a dagger, a weapon.' चउपन्ना (Sk. चतुष्पञ्चाशत्) fifty four. आवत्त (Sk. आवर्त) lit. one that roams, i. e. a (kind of) boat. पंचासा (Sk. पञ्चाशत्) fifty. पणतीसं (Sk. पञ्चविंशत्) thirty five. खुरप्प (Sk. क्षुरप्प) a kind of boat. योद्धित्थ is a Desī word meaning 'a boat'.

Sts. 384 to 387 are to be construed together.

384. कयाण same as कयाणग in St. 379. नाखु-इयमाल (लि) म is a Desī word meaning 'the captain of a ship' अहिदिठया (Sk. अधिष्ठिता) boarded, embarked on.

St. 385. मरजीवय is a Desī word meaning 'a diver'. The commentator explains it thus: "समुद्रजले प्रविश्य ये वस्तु निष्काशयन्ति ते मरजीवका उच्यन्ते." गन्धिमल्लय it is a Desī word meaning 'a boatman in charge of a certain part of a ship'. खुल्लासय it is a Desī word meaning 'rower', cf. Guj. ખલાસી. खेल a Desī word meaning 'a mariner'. संकाणिय a Desī word meaning 'a helmsman' j. 'मुधनी'. जालवणी a Desī word meaning

'care', cf. Guj. 'जालवणी'. कयजालवणीविधिविसेसा (कृतजालवणीविधिविशेषा) 'who were taken special care of'.

St. 386. नाणविह (Sk. नानाविध) various. विह-स्थहस्थ (Sk. विहस्तहस्त) विहस्त is explained by the Com. as व्याकुल meaning 'intently engaged in, busy with'. Hence विहस्तहस्त means 'whose hands were intently engaged in i. e. in whose hands there were (weapons). पयत्नेण (Sk. प्रयत्नेन) lit. with effort i. e. carefully, diligently, assiduously.

St. 387. सिक्करी a Desī word meaning 'a kind of ornament decorating a ship'. चरमउड (Sk. चरमुकुट) excellent crest. सिड (or सद) 'sail', cf. Guj. 'सद'. The commentator explains thus: "सढो-वृहत्पदमयोपकरणविशेषः चाउदानेति प्रसिद्धः।". दोर is a Desī word meaning 'a rope.' सारनंगर a Desī word meaning 'a strong anchor'. The commentator explains it thus: "सारनंगरो-लोहमयः पोतस्तम्भहेतूपकरणं।". पम्पर a Desī word which the commentator explains as "पोतरक्षोपकरणं" a kind of implement for the protection of the ship. मेरी (Sk.) a drum.

Sts. 388, 389 are to be construed together. संवल (Sk. शम्यल) provision for the journey. संगह (Sk. संग्रह) a large quantity. चडिओ lit. mounted i. e. embarked on, see notes on St. 307. Part I. चालापय (Sk. चालापयति) caused to be put on

sail. चञ्जत (Sk. वादित्र-वाद्यमान) being beaten. तार (Sk.) a loud noise. It also means 'clear, excellent, exalted; see notes on St. 80' Part I. निज्जामय (Sk. निर्यामकः) a sailor.

St. 390. कालमुखो [Sk. कालमुखः-कालं (black) मुखं यस्य स कालमुखः] who had his face turned black. उत्तरिय (Sk. उत्तीर्य) having got down सीकोत्तरि it is a Des'i word having the sense of 'व्यंतरी' or a female evil spirit.' cf. Guj. 'सीकितरी,'

St. 391. जाणयत्ताइं see notes on St. 380. यत्तीस (Sk. द्वाविंशत्) thirty two.

St. 392. भिट्ठा or भिट्ठण is a Des'i word in the sense of 'present,' cf. Guj. 'भेट'.

St. 393. जहिच्छाय (Sk. यद्दृच्छया) according to your desire, as you please.

St. 396 चउहट्ट (Sk. चतुर्हट्ट) a market, a forum. उब्भट्ट (Sk. उद्धृत) drawn up, see notes on St. 305. Part I. अक्खित्तो (Sk. आक्षिप्तः) surrounded.

St. 397. नो (Sk.) not.

St. 398. पंचाणण (Sk. पंचानन) a lion. Here Shripāla compares Dhavala to a beast, and himself to a lion, and says that a beast like Dhavala can be given in oblation and not a lion like himself.

St. 399. गोमाउ (Sk. गोमायु) a jackal. गण a crowd.

St. 400 ह्यप्पयावं (Sk. हतप्रतापं) lit. whose is crushed i. e. 'defeated'.

St. 401. मायावीर्यं व (Sk. मायावीर्यमिव). माया and वीर्य are synonyms both meaning 'the mystical letter forming the essential part of the *mantra* of a deity viz. ह्रीं'. As for the change of वीर्य to वीर्य note the following important grammatical rule: In Prakrit the non-initial or medial क्, ग्, च्, ज्, ट्, ड्, ण्, य् and व्, are generally dropped and य् often takes the place of the dropped consonants. This य् (that takes place of the dropped consonants) is *euphonic* (producing pleasing sound). Sometimes it is written, sometimes not (e.g. लोय or लोअ for Sk. लोक; अय् or अअर for Sk. नगर). This is what is called by Prakrit grammarians 'यथुति'. म् is also dropped but it is generally changed in an *Anunāsika* (अनुनासिक), e. g. वीर्यम् = वीर्यं. (In many cases, instead of being dropped, some of these consonants are changed to those of other classes. Non-initial ण्, in many cases, becomes व् e.g. शण्प = साव, उपगर्ग = उवसगग). रेहादि (Sk. रेखाभिः) Just as the mystical letter ह्रीं is surrounded by three रेखा or circular lines in the same way the soldiers of Dhavala and the army of the king surrounded the prince Shripāla forming three circles around him. This is an instance of उपप्रेक्षा अलंकार or that

figure of speech which is known as 'Poetical probability' in English. In it 'the identity between the उपमान (or the standard of comparison) and the उपमेय (or the object of comparison) is simply apprehended as probable, and not taken for granted as in रूपक, and it is generally expressed by the word इव' We have got three similar instances of उत्प्रेक्षा अलंकार in Sts 38 to 40 Part I. As for the mystic letter ह्रीं being surrounded by three रेखाः or circular lines refer to Part I Sts 201, 202 and the notes thereon.

St 402 देरे-रे and अरे are indeclinables in Pk used in conversation देह्यलि- give him in oblation. This stanza throws some light on a social custom of King Shripāla's days. The brutal practice of offering living human beings in oblation was in vogue, and the kings of the time gave their sanction to it in certain cases e.g. in the case of a foreigner or a helpless person as can be seen from the speech of the king of Broach in St 393. This reminds us of the callous practice of the ancient Romans of keeping human beings as slaves who could as Roman Law informs us, be even killed by their masters only for a slight fault. This shows that civilization had not yet dawned and was still to enter the

gates of this globe-the human world-in which such cruel practices could not be sanctioned by law or allowed by the public in these present days of civilization when the rights of freedom and liberty are recognized for all human beings alike, and even for beasts in certain cases. The superstition of pleasing goddesses by offering living human beings in oblation which prevails to a certain extent in some parts of India among certain uncivilized communities even to-day is also worth noting. जेण (Sk येण)-जेण and तेण are indeclinables in Pk in the sense of description and direction. As for the change of य to ज note the following grammatical rule 'In Prakrit the initial य of a word is invariably changed to ज, e.g. या=जा to go, and the non initial य is sometimes optionally changed to ज e.g. अयुक्त=अजुक्त '

St 403 सिंह It is a Des'i word equivalent to Sk कुन्त 'a dagger', sometimes it also means 'a boat' as in St 383 महु or मल्लु (Sk महु) a lance, a spear Cf Guj 'लावे महोसहीण पमावुत्ति ' The medicinal herbs mentioned here refer to the two medicinal herbs which the prince received as a return for his obligation from

that *Sidhaka* in a certain forest situated near a mountain. (Vide Part I. Sts. 363 to 370).

St. 404. *पि*—*पि* and *वि* are indeclinables in *Pk.* often used for *Sk.* अपि. करुणाइ (*Sk.* करुणया). इ is the feminine termination in *Pk.* for Instru. Abl. Gen. and Loc. sing. So also ए and अ. The feminine nouns ending in इ have आ as an additional termination also.

St. 407. चेडी see notes on St. 342. मोचण (*Sk.* मोचण) lit release i.e. starting or moving. हु and खु are indeclinables in *Pk.* showing 'resolve, imagination, probability or wonder.' See Hem. VIII. 2 194 which says: "हु, खु निश्चय-वितर्क-संभावन-विस्मये." उचयारकरा हु सप्पुरिसा 'The good are always benevolent.' For similar thoughts cf. 'परोपकाराय सतां विभूतयः,' also 'स्वार्थात्सतां गुरुतरा प्रणयीक्रियैव' (*Kalidāsa's Vikramorvas'īya*). For the change of उपकार to उचयार vide the grammatical rule laid down in the notes on. St. 401.

St. 408. दीणार is an Arabic word meaning 'a gold coin'. Cf its Arabic synonym 'अपरी' which means the same thing.

St. 409. चहइ (*Sk.* चलति) चह is *Pk.* for *Sk.* चल् to go, to walk. (See Hem. VIII. 4. 231.). परि-
(*Sk.* परिकरितः-परिवृत्तः) surrounded by.

चडिओ (Sk आरुहः) चड is a Pk. root in the sense of Sk. आरुह् to mount etc (see Hem VIII 4 206) अगिह्ल (Sk अग्रिम) the foremost. इल्ल, उल्ल, आल, आलु, वन्त, मन्त, इत्त, इर and मण are affixes in Pk. showing 'the possession of a quality' e g दयालू, सोहिल्ल etc. जाणवत्त (Sk. यानपात्र-प्रयहण) a ship

St 410 चाचार (Sk व्यापार) means 'management' here पयण (Sk प्रयण-तत्पर) engaged in ह्का is an *onomatopoeic* word (i.e. a word the sound of which resembles its sense) for 'a loud noise'

St 411 सोऊण (Sk. ध्रुत्वा) ऊण or तूण is the termination of the Subordinate Participle in Pk. before applying which इ is added onto the roots ending in consonants e g धंदिऊण, योह्दिऊण, योह्दिदूण सहसा all of a sudden The commentator explains 'अकस्मात्' खुद (Sk धुड-दुष्ट) vile, wicked 'In Pali conjunct consonants are generally either simplified (one of them being dropped), or retained (in which case the conjunct consonants are assimilated : e. g. if they are dissimilar, they are changed to similar ones by dropping one of them and doubling the other by reduplication) In the former case, the preceding vowel, if short, is generally lengthened e g कम्मल-सम्मण (magic),

or split up according to what is called in Pk 'स्वरभक्ति or the splitting up of two conjuncts (i.e. conjunct consonants) by means of an intervening vowel (स्वरेण भक्तिः स्वरभक्तिः) e.g. वर्ष=वरिस (see notes on the phrase वरिसजीरणं in St 415)' In the second case (i.e. when we retain the conjunct consonants) the preceding vowel, if long, is made short e.g. चुर्ण=चुण्ण' In रुद्र the second case of this rule applies. We retain the conjunct consonants (द् and र) in रुद्र and as they are dissimilar we change them to similar ones by dropping र and doubling द् by reduplication. This rule is further well illustrated by phrases like गियभायुधिय, सिरिपायुच, etc. Part I and साणलीशुष्य (St 502), ससल्लुब्ध (St 606), etc. Part II. Also note in this same stanza the form घडावणयं (Sk वर्धापनक) - It is somewhat difficult to give an exact English rendering of this word here. It may mean either (1) the good news or (2) the ships. Here the second sense may be preferred.

St 412 मेरि(री) a kettle-drum मुंगल in a Desī word for 'a kind of musical instrument' आउजायाई (Sk आतोपानि-वादित्राणि) musical instruments.

St 413 अचपरिजं (Sk आश्चर्यं) wonder अचपरिम, रिज and अचपरीय are Pk words for Sk.

आश्चर्य meaning 'wonder' (See Hem VIII 1 58).

St 415 चरिसजीवनं (Sk चर्यजीवनं) annuity
The word चरिस (Sk चर्य) in this phrase illustrates what is called in Pk स्वरभक्ति or the splitting up of two conjuncts by means of an intervening vowel, (vide the grammatical rule laid down in the notes on St 411) The two vowels इ and य् in चर्य are split up by the intervening vowel इ and thus for the word चर्य in Sk we get चरिस in Pk ससौंडीरा (Sk सशौण्डीर्या) possessed of valour, brave

St 416 ओलम्ग is a Des'i word meaning 'service and seems to be related to Sk. अयलम्ग

St 417 जीवणविरं same as चरिसजीवनं in St 415 above both meaning 'annuity'

St 418 लिफरं or लेफरं (Sk लेप्य) calculation, reckoning

St 419 अजुत्तं (Sk अयुक्तं) Improper Here note the grammatical rule laid down in St 402 that 'in Pk the non initial ज is sometimes changed to य' Thus here य in अयुक्त is changed to ज and we get the form अजुत्त in Pk, क being changed to ज according to the grammatical rule laid down in the notes on St. 411.

St 420 चित्तिऊण see notes on St 411 कूड (Sk कूट) lit it means 'falsehood, deceit' In this sense it is found used in the famous वदितासूत्र of the Jains which they are to recite every day in what is called their daily duty (आवश्यक) of प्रतिक्रमण (lit 'going back' i.e. recapitulating one's own actions good or bad during the day and making repentance for the latter) There it is used in the 14th verse line 3rd which is as follows " कुडतुल कुडमाणे " Here we may take it in this literal sense of 'falsehood' or we may take a secondary sense of 'improper, not fair (demand)' This is quite different, it should be noted, from the same Des'i word कूट which means 'a noose'

St 422 भाडय (Sk भाटक) false चडय It is a noun derived from the Pk root चड in the sense of Sk आरोह 'to mount etc' see notes on st 409

St 423 दाऊण see notes on Sts 411, 420 मूहिल (Sk मूल or मौलिष) the chief the foremost, prominent (See notes on St 109)

In Sts 421 to 428 the poet gives us a vivid description of the starting of a ship and the sights and scenes as well as the dangers the sea which we come across while voya

ging and the consequent precautions, that the sailors take for the safety of their ships.

St. 424. हकारिजंति cf. the word हका in St. 410 and see the notes thereon. सद is a Des'i word meaning 'a sail.' (See दे० 8, 46.) cf. the word सिद्ध in St. 387 and see the notes thereon. सिद्धियाथो (Sk. शिष्यानि) loops, swings, rudders (made of rope). The Comm. explains "शिष्यिका-रज्जुमय्य आरोहणार्थोपकरणविशेषाः." सुक्राणयाई -सुक्राणय is a Des'i word meaning 'a helm', cf. Guj. 'सुक्रान'. The Comm. explains: "सुक्रानकानि-पोताप्रभागवत्सूक्ष्मेकाष्टानि." आडल्लयाई-आडल्लय is also a Des'i word meaning 'an oar.' The Comm. explains: "आडल्लकानि-काष्ठमयचालनोपकरणानि."

St. 425. मयंति (Sk. मिते) मय is a Pk. root for Sk. मि or माप्य् 'to measure.' ध्रुवमंडलं-The Comm. explains, "ध्रुवतारकमण्डलं" i.e. the circle of the Polar star. थागस्त It is an important Des'i word meaning 'the water that enters a ship through holes etc'. The Comm. explains it as "अंतः प्रविष्टं जलं." वेलं (Sk. वेलां) The tide. It also means, 'a sea-shore,' and sometimes 'time' as well. The Comm. explains, "काष्ठप्रयोगेण जल-धेवंलां मिते."

St. 426. मगरं (Sk. मकरं) a crocodile. दुकलु-कारं-दुकलुकार is a Des'i word meaning a 'drum.' The Comm. explains, "दुकलुकारानि-दुकलुकाराण्यान्

चर्मावनध्यवायविशेषान् "It appears that perhaps the word is onomatopoeic and derives its name from the sound that the instrument produces. It should also be noted here that in some Manuscripts the word is read not as दुक्लुकाह् but as दक्लुकाह् and we cannot definitely say which word is correct लहुडिडलीआहि-लघु=Sk. लघु small, दिडलीआ (or दिक्लीआ as आ० स० reads it) is a Des'i word meaning 'a kind of pot, a spoon.' Hence the whole phrase लहुडिडलीआहि means 'by means of small pots or spoons'

St 427 पम्बरिज्जति-पम्बर is a Pk word for Sk. संनाहय् 'to keep well-guarded' थंजरिअ is a Des'i word meaning 'the captain of a ship' गमिज्जति (Sk. गम्यन्ते) It is the passive form of गम् to go 'In Pk. the passive (of both transitive and intransitive roots) is formed by adding रज्ज् or र्ज् before the terminations' Hence from गम् we get गमिज्जति (गम+रज्ज्+न्ति) as passive form in Pk.

St 428 जलहि (Sk. जलधि) In Pk घ is sometimes changed to ह चडयानल is the Submarine Fire

St 429 वच्चर (Sk. व्रजति) वच्च is a Pk root for Sk. व्रज् to go (see Hem VIII 4 225)

St 431 सज्जतिअ (Sk. सायात्रिक) 'a person

Comm. explains, "पोतवणिग्भिः". मंदिर (Sk. मन्दिर) a city. बल्लह (Sk. बलस्व) to turn towards, cf. Guj. 'वन्नु.' आ० स० reads बल्लह which means 'go' (see notes on St. 429 above). In both, the sense is the same but the reading बल्लह is preferable because it is both natural in colloquial language and also because it is found in all the Manuscripts consulted Here note that 'ह is the Imperative plural termination in Pk. (हु and हि being those of the Imper. Sing.)'. Hence we get the forms बल्लह, बल्लह etc.

St. 432. तटमहीप (Sk. तटमह्मा—i.e. समुद्रतटमह्मा) On the land of the sea-shore i.e. on the sea-shore.

St. 433. डल्लगलं It is a Des'i word meaning 'clamour, noise', (see दे० 8.64.) The Comm. explains "अन्यक्तध्वनि." मंदिरलागतिथिणो पुरिसा (Sk. मन्दिरलागतिथिणो—मंदिरलागप्राहका पुरिसाः) The tax-collectors or the revenue officers of the city. लग is a Des'i word meaning 'a kind of tax enforced by a king or a government on merchants entering a sea-port.' It may be roughly translated into English by the word 'Toll.' The Comm. explains it as

has not been preferred as it is not found in the Manuscripts consulted

St 434 वहाविजो—The Comm explains it as “अवधावित. तत्र गमनार्थं प्रेरित इत्यर्थः.” It, therefore, appears to be equivalent to Pk पहाविज both of them being equivalent to प्रधावित in Sk. meaning ‘was made to come over there i.e. was sent for’

St 435 पद्धरपद्धि पचारे (Sk प्रधरपदैः प्रचारयति) प्रधर is a Des'i word meaning ‘quick’ (It also means ‘straightforward, simple’) Hence the whole phrase पद्धरपद्धि पचारे means ‘prompts or instigates them to take quick steps i.e. instigates them to make quick march, as the phrase goes i.e. he instigates them to fight’ Cf the Comm who explains, “युद्धार्थं प्रेरयति.”

St 436 उम्भट (Sk उद्भट) (1) powerful (2) terrible The Comm takes the second sense as he explains the term as ‘भयजनकानि’ In Apte's Sk Dictionary the word उद्भट is explained as ‘exalted, magnanimous’ but this is not the sense quite appropriate here. We may, however, take ‘powerful’ or ‘terrible’ as its secondary senses and this is what Hargovindadāś Sheth has done in his पादयसदमहण्यो The Comm also, as we see, has taken this secondary sense In St 305 Part I, however, the

Comm. has explained it as Sk. 'उभृत्' which means 'raised up, drawn up.' This is also a good sense but it is more justifiable to take उभृत् as equivalent to उद्धृत् than to उभृत् and hence the former sense is to be preferred. जुज्झन्ति (Sk. युज्यन्ते) जुज्झ is a Pk. root in the sense of Sk. युज् to fight. (See Hem. VIII 4. 217.). पयारिभा (Sk. प्रचारिता.) instigated. The Comm. explains, "गौरुषोत्पादकवचनैः प्रेरिताः". The second line of the St. is an excellent सुभाषित and serves as a specimen of the development and richness of Pk. language in ancient days.

St. 437. उद्धृविभ्रं (Sk. उत्थापितं) lit. made himself got up i.e. got up. The Comm. explains, "स्वयं युद्धाय गम्यते स्मेत्यर्थः".

St. 439. रुक्प (Sk. वृक्षः) a tree. रुक्प is a Pk. word for Sk. वृक्षः (See Hem. VIII. 2. 127.). The initial व of वृक्ष is dropped and we get रुक्ष and then we get रुक्प in Pk. निभोय(ह)ऊण (Sk. नियोज्य) having appointed. सत्थ (Sk. सार्थ) A company of merchants, a caravan (of traders).

St. 440. इत्यनरंमि (Sk. अत्रान्तरे)-इत्य is=Sk. अत्र and मि (as well as ण) are loc. sing. terminations in Pk. वुल्लादण-योल्ल and वुल्ल are Pk. roots in the sense of Sk. कृत् to toll. (See Hem. VIII. 4. 2.). फहसु (Sk. फयय) see notes on,

घल्लह in the notes on St. 431. इण्डि is a Des'i word resembling Sk. इदानीम् (See दे० 1. 76.).

St. 441. खयंमि' किं कुणसि खारपक्खेवं? किं वा दड्ढाणुवरिं फोडयदाणकियं कुणसि? 'Why do you apply salt to a sore? or why do you grow a pimple on a boil?' Both these are well-known conventional ideas very often found used in Sanskrit as well as other literature. Cf. Sk. 'क्षते क्षारं क्षिपति, गण्डस्योपरि पिटिका संघृत्ता, अयमपरो गण्डस्योपरि स्फोटः' also Eng. 'To add insult to injury, to add fuel to fire, to aggravate the pain which is already unbearable, to make bad worse; and Guj. 'झाल्या पर आम ने पड्या पर पाटु', जगतभा धी हेमजुं, etc'. As for the word फोडय or फोड they are words equivalent to Sk. स्फोटक meaning 'a pimple'.

St. 442. फुड It is a Pk. word for Sk. स्फुट meaning 'clearly openly, distinctly, frankly, plainly.' (See Hem. VIII. 4. 258). चाले (Sk. चालयति) चाल is Pk. for Sk. चालय् 'to set right, to get back' (See Hem. VIII. 4. 380.). साह is a Pk. root in the sense of Sk. कश् or शास् 'to tell.' (See Hem. VIII. 4.2). साह sometime also has the senses of Sk. श्लाघ् 'to praise' and साध् 'to accomplish.' साह sometimes also has the sense of Sk. सर्वे 'all'. (See Hem. VIII. 4. 366.). It is also mentioned as a Des'i word

(दि० 8 51) when it has four different senses of sand, an owl, curdled milk and a husband

St 444 बुल्लवद्-See notes on St 440 पिट्टी is Pk for Sk पृष्ठ 'the back' इफल्लो (Sk एकाकिन्) alone cf Guj 'એકો' Also see notes on St 409

St 445 इण्टि see notes on st 431 बल्लिऊण (Sk बलित्वा) having turned Cf Guj 'બળુ'

St 446 मुहियाइ (Sk मुचिरया-वैयर्थ्येन) uselessly, in vain The Ms इ reads मुहियाइ when the meaning would be 'why do you die an *easy* death'

St 447 भजति-भज is a Pk root for Sk भज्ज 'to run away' (also 'to break')

St 448 अप्फालेऊण (Sk. आस्फाल्य) having twung, having strung घणुमहारण (Sk घनमुहो रत्न) The great gem in the form of the bow i.e the gem-like bow, the excellent bow मिल्हत्तो-मिल्ह and मिल्ह are Pk roots in the sense of Sk मुच् 'to throw, to discharge'

St 449 लग्गइ (Sk लगति) लग्ग, is a Pk root for Sk लग् 'to affect etc' (See Hem VIII 4 230)

St 450 मिडति-मिड is a Des'1 root in the sense of 'to dash against one another etc'

St 451 सयहत्थिय The Comm. explains it as "स्वदम्ने नय सौवहस्तिव-शस्त्रचिह्ने" Hence

it is 'a kind of missile or weapon' Perhaps, it may be स्वदस्तिका which means 'an axe' (See Apte's Sk Dictionary), and this meaning appears to be quite likely as axes were very often used in duels and battles in ancient times.

St 453 सत्य (Sk सार्थ) A company of merchants a caravan Cf Guj 'सार्थ'

St 454 चित्पूज (Sk गृहीत्या) having taken गद्ग, घि, घे घेष, the Ph roots for Sk ग्रह 'to take' (See Hem VIII 4 256 & VIII 4 210).

St 455 The two lines of this St constitute a conventional नीतिवचन or Good-saying and is a very well-known and familiar idea गेहागय (Sk गृहागत) lit one who has come to our house i.e. 'a guest' गेह is Ph for Sk गृह 'a house' सरणागय (Sk शरणागत) One who has come to our shelter i.e. a refugee रोगपरिभूय (Sk रोगपरिभूत) a person afflicted with disease नरसत (Sk नश्यन्त) one who runs away, a run away, a fugitive बुद्ध-बुद्ध is Ph for Sk वृद्ध 'old' cf Guj 'बुद्ध'

St 456 भजेर-भज is Ph for Sk भञ्ज having various senses such as 'to break to run away, to vanquish to destroy etc' Here it has the last sense viz 'to destroy i.e. to confiscate, to forfeit'

St 457 मुदिभार lit in vain i.e. without

any remuneration or salary i.e. they became his voluntary servants (Also see notes on St 446) निजभागागत (Sk. निजभागागत) which came to him as his own share, which he received as his own part

St. 458 मोक्षण (Sk. मोक्षयित्वा) having freed or released अयेह (Sk. अर्चति-सत्करोति) honours.

St 459. ते सुहृदा-This refers to the soldiers of Mahikila who had run away on seeing Shripila coming bringing with him their king Mahikila bound.

St. 460 चरित्रं (Sk. चरित) behaviour. अन्म त्थइ (Sk. अभ्यर्चयते-प्रार्थयते) requests.

St. 461. अम्हे (Sk. ज्यम्) we. मत्ति (Sk. मत्ति) lit. devotion i.e. honour, respect.

St 462 मन्त्रइ (Sk. मन्यते)-मण, मण्ण, मन्न are Ph roots for Sk मन् 'to think, to regard, to agree to, to consent to' चारेइ (Sk. दाम्यन्ति) dissuades यणं is a Des's word resembling

सुंतो being additional. Before ओ and उ of the plural the अ of nouns ending in अ is changed to आ; and before हि, हितो and सुंतो of the Plu. the अ is changed to आ or ए; and before all terminations of the Abl. Sing. except तो the final अ of nouns ending in अ is changed to आ.

St. 468. आमं The Commentator explains "आमिति निपातोऽङ्गीकारार्थं". Hence it is an indeclinable meaning 'yes.' भूरिवित्थारं (Sk. भूरिविस्तारं) bountiful, profuse.

St. 469. दादज्जयंमि The Comm. explains: "परिणयनकाले वधूवरयोर्देयद्रव्ये". Hence दादज्जय (Sk. देयक) means that property etc. which is given by parents to a husband and wife at the time of their marriage i.e. dowry. It has been stated here that nine plays were got to be enacted at the time of giving dowry which shows that there might have existed such a custom in those days. पहिरावद् (Sk. परिधापयति) causes to put on, clothes with. पहिर is a Pk. root for Sk. परिधा. Instead of पहिरावद् आ० स० reads परिहावद् which also would be equivalent to Sk. परिधापयति, but this seems to be an attempt towards Sanskritism which is often found to be a tendency in the आ० स० edition. Hence we have preferred the reading पहिरावद्

which is more correct Pk. and also because it is supported by the Mss. consulted.

St. 471. कृचय (Sk. कृषक) a mast. cf. Guj. "कृओ."

St. 472. भाडय (Sk. भाटक) fare.

St. 473. जायइ (Sk. याचते) जाय is a Pk. root for Sk. याच् to beg, to ask for.

St. 474. मुकलाविऊण The Comm. remarks: "मुकलाय (प) इत्ययं देशीवचनः". Hence मुकलाय is a Des'i root meaning 'to send.' Cf. Guj. 'भेडशावजुं.' जाइ (Sk. याति) जा is a Pk. root for Sk. या to go.

St. 475. This stanza contains a very beautiful *simile* which shows us the power of the poet to make his language rich and elegant. We get similar other *similes*, उत्प्रेक्षाs (Poetical Probabilities) and various other *alankāras* (Figures of Speech) at various places in the whole of our text, some of which are already discussed in Part I. and the rest we shall note at their proper places in these notes.

St. 476. तडमंदिरेसु~The meaning of this term is not quite clear. The Comm. explains: 'तदयिन्दरेषु' but what is meant by विन्दर is not clear. If we take तडमंदिर=मंदिरतड (an instance of व्यत्यय which is very often met with in Pk.)

then it would mean 'the shore' and the meaning is quite clear but the plu. form keeps some doubt. We may understand the term मंदिर in the sense of 'places kept on the haven specially for anchoring the ships'; then तटमंदिरेषु would mean 'in the places on the haven i.e. on the haven'. थंमिता (Sk. स्तम्भित्वा) having stopped. थंम is a Pk. root for Sk. स्तम्भ 'to stop.' (See Hem. VIII. 2. 6.). उत्तारिण (Sk. उत्तार्य) having taken down. मंडं (Sk. भाण्डं) goods, luggage, wares, merchandise. पटमण्डपमंडल (Sk. पटमण्डपमण्डल-समूह) 'The collection (or number of) tents (पटमण्डप) on the shore. ठयियं (Sk. स्थापितं) placed. ठव is a Pk. root for Sk. स्थापय.

St. 477. पटयंतावास (Sk. पटयंशावास) lit. a place for residence prepared with cloth and bamboos i. e. a tent; it is the same as पटमण्डप in the previous stanza. मज्झ is Pk. for Sk. मध्य. पिक्खेद् (Sk. प्रेक्षते) पिक्ख, पेक्ख, पिच्छ are Pk. roots in the sense of Sk. प्रेक्ष 'to see'. हिय (Sk. स्थित) ठा is a Pk. root for Sk. स्था in its various senses. (See Hem. VIII. 4. 16). सुख्य for this grammatical form see notes on पुद् in the notes on St. 411.

St. 478. मुणिय (Sk. दात्वा) मुण is a Pk. root in the sense of Sk. दा to know and इय is

the Past. Pass. Participle termination of masculine and neuter nouns in Pk.

St. 479. चिय-चिय or चिय (Sk. एव). णर, चेन्न, चेय, च्चेय. शेय, चिन्न, चिय, च्विय and च्व are indeclinables in Pk. showing 'determination or force' and are equivalent to Sk. एव. See Hem. VIII 2. 184. which says "णर, चेन्न, चिन्न, च अवधारणे (निश्चये)". चिय, चिन्न and चिन्न are sometimes used in the sense of Sk. इव also to indicate उत्प्रेक्षा. करिञ्जासु-In the Imperative च् is optionally added to all the terminations, इ being added to the root before the terminations are added on to it. Thus we get करसु or करिञ्जासु, similarly निसुणसु or निसुणिञ्जासु.

St. 480. हुं, हुं, indeclinables showing joy or delight. विति (Sk. वृवन्ति) वृ is a Pk. root for Sk. वृ to speak. The second line of this stanza is a good सुभाषित.

St. 481. सरिसो is Pk. for Sk. सदृश resembling, like. (See Hem. VIII. 1. 142.). नेय्य (Sk. नेपथ्य) dress, garments. This is an important word and its various other meanings as found in Sk. Literature are worth noting. It means: (1) decoration or ornament (2) dress, apparel, costume, attire which is the meaning intended here. (3) It particularly means the costume of an actor. (4) The attiring room, the

where the actors attire themselves (which is always behind the curtains). (5) Hence नेपथ्ये has come to mean 'behind the curtain, behind the scenes'. A Guj. learned critic is of opinion that the word नेवत्य in Pk. is derived from यस् with नि and hence नेवत्य means 'a garment and hence dress etc.' and this नेवत्य has become नेपथ्य in Sk. (6) नेपथ्य also sometimes has the sense of 'provisions for the journey'.

St. 482. परियरिभो (Sk. परिकरितः) surrounded. गुडरदुवार-गुडर is a Des'i word meaning 'a tent'. The Comm explains it as "पट्टायास", and दुवार (also दुभार, दुवाराय) is Pk. for Sk. द्वार 'a door'. (See Hem. VIII. 1. 76 and VIII. 2. 112.). Hence गुडरदुवार means the door of the tent. पिकलेइ see notes on St. 477.

St. 483. वीसव्यो (Sk. विभक्तः) lit, confident i. e. with a composed mind. The Comm. explains it as "मुस्यचित्तः".

St. 484. पिच्छणय (Sk. प्रेक्षणम्) a drama, a play. It is from the root पिच्छ (for which see notes on St. 477.). मरिच्छं-Like मग्नि in St. 481. मरिच्छ (as well as मरिचन) are Pk. words for Sk. मत्तः. (See Hem. VIII. 1. 142.).

i. e. to become over etc. (See Hem. VIII. 4. 16.). Hence यक्रमि means 'when it was over, when it was completed'. यक्रम also has, some times, the senses of (1) to go down (2) to be fatigued (थम). यक्रम as a Des'i word has also the following two senses (1) fatigued (2) occasion, time. (See दे० ५. 24.). कथ (Sk. कुत्र) where, in which. अच्छेरयं - अच्छरिअ, अच्छरिअ अच्छरीअ, अच्छेर, अच्छेरग, अच्छेरय are Pk. words for Sk. आश्चर्य meaning 'wonder'. (See Hem. VIII. 1. 58.) cf. Guj. 'अच्छेर'. The word अच्छेर is also sometimes met with being used in the same sense of 'wonder'.

St. 486. जंपइ (Sk. जल्पति) जंप is a Pk. root for Sk. जल्प 'to tell'. बलयागारेण (Sk. बलयाकारेण) circular in shape, round. बलय means 'a circle (lit. a bracelet)' hence बलयाकार circular in shape. गुरुसिंहरो (Sk. गुरुशिखरः) having lofty peaks.

St. 487. विजाहर (Sk. विद्याधर) a demigod. कुच्छि (Sk. कुक्षि) a womb.

love in all the three. This tendency of selecting such names is found even in modern times. The Guj. poet Botādkar has selected for his poetical works the names ससतरंगिणी, इन्दोलिनी, निर्जरिणी, शैवलिनी, रत्नतस्विनी etc. all of which mean 'a river' and denote the unflinching flow of the current of the poetic inspiration of the poet. Similarly, Govardhanrāma, the well-known Guj. novelist, has selected the names कुमुद and कुसुम for the two chief female characters in his novel सरस्वति-धर. The tendency of selecting such names indicates the good test of the inventor of the names and deserves to be well-appreciated (अद्भुतरूपा) अतिरतिरूपा. अतिमान्तं रतेः—कामलिया रूपं सौन्दर्यं यया सा) who throw into the back-ground the beauty of Rati, the wife of Cupid.

St. 490. सायक (Sk. श्रावक) lit. one who hears a religious sermon. शृणोति (धर्मोपदेशं) इति श्रावकः. Hearing the preaching of the scriptures (सुश्रुता) is regarded as one of the fundamental and essential quality of a true Jain possessed of *Samyaktva* or True Faith. From this a Jain came to acquire the name श्रावक. Hence 'Shrāvaka' and 'Jain' are practically synonyms and refer to the follower of Jain religion. सुज्जं-सुज्ज is a Desi word in

the sense of Sk आश्चर्य i e wonder (See दे० ३ 14).

St 491 कारिञ्च In Pk the causal is formed by adding अ, ए, आ, and आवे to the root To certain roots अवि and आवि are also added Before अ and ए and आवि the preceding अ is changed to आ e g कारइ Then as Causal Past Participle we get कारिञ्च, इञ्च being the termination of the past participle (Sly we get the forms कराचिञ्च, कराचन्तो, कराचमाणो, कराचिञ्ज, कराचिञ्ठ, कराचिञ्चन्तो, कराचिञ्चमानो etc रिसहनाइ (Sk. रूपमनाथ) The first *Tīrthāṅkara* of the Jains, of the present *avasarpini*, generally known by the name आदिनाथ i e The First Lord or *Tīrthāṅkara*

St 492 gives us a description of the temple of Lord Rṣabha which was, as the author informs us, lofty, pure, extensive, white in colour and issuing forth great lustre In giving its description the poet has changed the metre, as is usually the case with him whenever he gives such descriptions The metre used here is the पञ्चद्विधा metre, the same which is used in the prayer-song to Lord Rṣabha by Mayanasundari in Part I and which is often met with in Prākṛit Literature For an understanding of this metre vide

Para 11 of the Introduction. The poet has used in this stanza the four beautiful similes - he has compared the loftiness of the temple with the loftiness of the desires of the minds of good persons, the purity and the extensiveness of the temple with those of the lives of noble persons, the whiteness of the temple with that of the fame of a charitable person, and the brightness and lustre of the temple with those of the sun, both of which are capable, says the poet, of removing darkness from the world सुजसधवल (Sk सुयशधवल) white as the pure fame It should be noted here that fame is conventionally regarded as possessed of a white colour by all Sk poets.

St 493 Here the idol of the Lord Rābha has been compared to the digit of the new moon the sight of both of which, says the poet, gives great delight to the minds of the people of the three worlds निर्मिता (Sk निर्मिता) made up of त्रिदुयण (Sk त्रिदुयन) The three worlds viz, heaven, earth and hell

St 494 खेचर (Sk खेचर) ख means 'sky' and चर् to move Hence खेचर means a person who is possessed of the power of flying in the sky on account of certain विद्याs or knowledges

Hence it is a synonym of *विद्याधर* both of them meaning 'a demigod.'

St. 495. *विशेष्यो* (Sk. *विशेषतः*) specially. *अष्टपयारं पूजं* (Sk. *अष्टप्रकारं-अष्टविधां पूजां*), generally called '*अष्टप्रकारी पूजा*' in the vernacular, means the *Eight-fold Worship*. I have given a full and detailed explanation of this term in my notes on St. 217. Part I, and I reproduce the same verbatim here.

It is called the *Eight-fold Worship* because in this *pūjā* or worship, eight different kinds of materials are used, viz. (1) water (*jala*) for *bathing* the idol, (2) Sandal ointment (*chandana*), (3) flowers (*kusuma*), (4) incense (*dhūpa*), (5) lamp (*dīpa*), (6) rice with unbroken (*akṣhata*) ends, (7) offering of sweets and other things, generally eight in number, (which are presented before an idol and which are technically known as '*naivedya*'), (8) fruits (*phala*) which are also generally eight in number. These eight materials are enumerated in a Guj. couplet thus: "हव्यं, विशेष्यं, कुसुमं, धूप, दीप, मनोहार, अन्नं अक्षत, नैवेद्यं, अष्टौ इति सुविचार". The object of performing this *Eight-fold Worship* is explained in another couplet which says: "साधनं-साधने कारये.

Śrīśrīvāṭakāṇḍa.

५-स्तव अधिभार, कारुण्यी कारज सधे, तेले धुर पूजा उदार”
 has the object of performing the Eight-fold
 Material Worship is to enliven in our hearts
 feeling for Spiritual Worship consisting of
 Pure Mental Condition Thus water among
 the eight things indicates that we are to
 make our soul pure Sandal ointment indicates
 that just as it makes things cool and fragrant
 in the same way we are to make our soul
 unimpaired and virtuous as well as
 virtue-loving Flowers indicate that we
 are to make our mind and soul as fragrant
 (ie virtuous) and beautiful (ie pure)
 as a flower Incense indicates that just
 as fire burns fuel, in the same way, by pure
 meditation, we are to destroy all our karmas
 The lamp indicates that just as it destroys
 darkness and gives light, in the same way,
 by destroying our *ज्ञानावरणीयकर्म*s, we are to
 destroy our ignorance and obtain Omniscience
 Rice with unbroken ends indicate that by this
 worship we shall obtain uninterrupted and
 indestructible bliss (ie Moksha) Offering of
 sweet things etc ('naivedya') indicates that
 just as we renounce and present these things
 before the idol, in the same way, we are to
 renounce our attachment to worldly things

and cultivate *nirveda* or aversion to worldly life. Lastly the fruits indicate that we are to pray to the Lord Jina to give us the fruit of Liberation or Moksha. तिसंज्ञासु (Sk. त्रिसन्ध्यासु) The three *Samdhya*s or the three periods of the day, viz. dawn, noon and sunset (प्रभात, मध्याह्न and सन्ध्या or in Guj. સવાર, બપોર ને સાંજ). Thus all the three periods of the day take their names from the last (सन्ध्या) and thus they are collectively called त्रिसन्ध्या. The term 'त्रिकाळ' is a synonym of त्रिसन्ध्या and is much more in vogue than the latter even up to-day. We often hear the modern Jain layman talking about the 'त्रिकाळ पूजा' i. e. the worship of the idol of the Jina performed thrice a day viz in the morning, at noon and in the evening. The Jain Scriptures propound that a staunch Jain should always perform worship thrice a day as already explained above, and this practice was regularly followed by the ancient Jains upto the time of king Kumārapāla and even later and we often read, in the important books of the Jain Literature, about laymen or Shrāvakas performing the त्रिकाळपूजा in the manner explained above. And here the fact of Shripāla's performing

worship at all the three most important periods of the day furnishes us with the proofs of the existence of the practice of त्रिकालपूजा in very ancient times and even before the time of Lord Mahāvīr. This practice, however, is not found existing in modern days, the worship generally being performed by the modern laymen only in the morning, though they, especially the orthodox, go to the temples for having (only) the sight of the idol in the evening also and only in rare cases at noon. This relic of the old practice serves only as the proof of its existence in ancient days which is further supported by literary evidence as explained above. The cause of its non-existence in modern days, however, may be traced to the over-busy and restless condition of the modern public life and also to the dawn of modern civilization which attracts man more towards material than spiritual progress, who, therefore, regards greater time spent after worship of the idols etc. ' a mere wasteful luxury ' and not ' a sound investment ' as was believed by the ancients. The modern world has become totally materialistic and does not believe in the truth of the fruits of spiritual practices. The ancients, on their part

as time went on, began to attach greater importance to the manners, methods, rites and grossness of the religious practices than to their spiritual side and hence the modern materialistic civilized world at once lost its faith in them. All this accounts for the non-existence of the त्रिकालपूजा practice among the modern Jain laymen, and it is apprehended that, if the orthodox will not stop attaching greater importance to the manners, methods etc. of the religious practices than to their spiritual side, there may arise a tendency among the youths of the present materialistic generation to lose all their faith even in idol-worship itself. Before this accursed thing happens and totally crushes the spiritual uplift of the community, it is highly desirable that the old and the young—the orthodox and the reformer—should make a compromise, i.e. the orthodox should learn to attach greater importance to the spiritual side of the religious practices than to the ceremonial side, and the reformer also should realize the value of the spiritual uplift than waste all his time after material progress—so that the great and valuable gift of the worship of their Lords—I mean the Tirthankaras,

which is a means of attaining religion and Samyaktva (or True Faith), may not slip away from their hands into the abyss of the destruction of the spiritual welfare of their community.

St. 497. तर्हि (Sk. तत्र) Thero. हरिस् (Sk. हर्ष) Joy. This is an instance of स्वरभक्ति or *splitting up of two conjuncts by means of an intervening vowel*. (For detailed explanation see notes on St. 411.). पुलश्यंगो (Sk. पुलकितभङ्गः) With the hair on his body standing erect i. e. horripilated.

St. 498. विघ्नाण (Sk. विज्ञान-कलाकौशल) lit. knowledge i.e. art and skill.

St. 499. वरिस्यो (Sk. इदमः) such. सुदमायो (Sk. शुभमायः) good or pure devotion. सरल straightforward. सुसदायो (सुष्टु-शोभनः स्वमायो) good nature. The Ms. क reads सुरलोयसुदमायो which would mean that her devotion towards the idol was as ardent as that of a heavenly being or god.

St. 500. धिरया (Sk. ध्यिगता) firmness, strong adherence. प्रमायना (Sk. प्रमायना). In Jainism this word has a special sense of 'धर्मोद्धारकृत्यं' i.e. the act which brings about the uplift of the Jain Religion. Thus the act

of performing religious festivities such as religious processions, celebrations at the end of great religious vows such as उपवाण and *Āyambila Oli Atthai* etc., are the acts of *Prabhāvanā*. From this the act of distributing things of arbitrary value such as coco-nuts etc. to persons attending religious festivities, celebrations or sermon-meetings has also come to be designated by the word *Prabhāvanā*. Thus in Jainism it may be taken to mean either (1) the act of the uplift of the Jain Religion or (2) the act of distributing things of arbitrary value to persons attending religious festivities, ceremonies, sermon-meetings etc. फौलत्त (Sk. फुलत्तं) The Comm. explains this term as 'जिनप्रवचने निपुणत्वं'. Hence it means 'the proficiency in the Jain Scriptures'. It should be noted here that 'in Pk. abstract nouns are formed by adding सं or त्तण to nouns or adjectives' e.g. सम्मत्तं, जित्तणं, दासत्तणं. भक्ती (Sk. भक्ति). The Comm. explains: 'जिनादिषु चान्तरपीति:', hence here it denotes 'the inward devotion of the heart or cordial devotion.' सुतीर्थसेवा (Sk. सुतीर्थसेवा) The Comm. explains, 'स्थावरजङ्गमशोभनतीर्थसेवनं' i.e. the propitiation or worship of the movable and immovable

worthy *Tirthas*. By the *movable Tirthas* is meant the *Tirthankaras* while they are actually moving on the surface of the earth and other omniscient sages as well as the ordinary monks and nuns that are properly practising the *Five Great Vows*. The *immovable Tirthas* designate or connote the places of pilgrimage which we frequently visit. As for the word तीर्थ, it may be explained thus: तार्यते इति तीर्थः i.e. that which enables us to cross (this miserable worldly life). The *Tirthankaras*, the omniscient sages, the worthy monks and the nuns and the various celebrated places of pilgrimage are the things which enable us to do so (i.e. to cross the miserable worldly life) and hence they are called *Tirthas* or *Cross-boats*. सालंकारं समत्तं (अलङ्कारैः सह सम्यक्त्वं) The *Samyaktva* or True Faith together with its five ornaments (i. e. indications) viz. (1) Firmness or strong adherence to the Jain Religion, (2) The acts of the *uplift* of the Jain Religion and distributing things of arbitrary value to persons attending religious festivities etc., for the same *uplift*, (3) the proficiency in the Jain Scriptures, (4) inward or cordial devotion towards the Jina etc., and (5) the

propitiation or worship of the movable as well as immovable *Tirthas*—these are the five ornaments or indications of *Samyaktva* because they indicate that a person who is possessed of them is truly possessed of *Samyaktva* or 'True Faith'. Madanamanjusī was possessed of all these five qualities or ornaments of *Samyaktva* and hence she is spoken of, here, as possessed of *Samyaktva* with (all its five) ornaments or indications नज्ज (Sk ज्ञायते)—ज्ञा, जा, या and ज्ञ(न)ज्ज are Pk roots in the sense of Sk ज्ञा 'to know' (See Hem VIII 4 252) मुण is also a Pk root in the same sense (see notes on St 478)

St 501 'The anxiety of parents for the bestowal of their daughters upon worthy husbands is a very ancient Indian idea and this heart-touching problem has played such an important part in the lives of the Indians that it has not missed to enter the fancies even of great Sanskrit poets like Kālidāsa who has immortalised this idea in his world famous drama *Shikuntalā* in highly pathetic lines which have been regarded as the most immortal lines that the poet ever wrote. There the poet makes even the sage Kīś'yapa to shed tears at the separation from '

god-daughter S'akuntalā who is about to go to her husband's house, and he feels all the more because he has a doubt in his heart whether she will be well-received by the king or not, and this anxiety of his makes the idea much more pathetic. Natural it is therefore that our poet, also, has given vent to *the same idea here though he has not been* able to make it so pathetic as Kālidāsa and other great Indian poets. However, he has aptly compared the pain of a father to find out a worthy husband for his daughter to that of the pricking of thorns.

St. 502. वरचितामहसहिब्रो (वरचिन्ताशयस्थ-
न्यतो) pained by the dart of the anxiety for
the husband (of his daughter). वच्छ (Sk.
आस्ते) वच्छ is a Pk. root for Sk. आम् 'to
sit, to remain'. विसत्रो (Sk. निपण्णः-उपविष्टः)
seated. सुचमणो (Sk. शून्यमनो) absent-minded.

St. 502. पच्छिमपपदि (Sk. पश्चिमपदैः) With her
steps backwards, with retrograde steps. जिन
गन्मगेह (Sk. जिनगर्भगृह) 'The inner temple of
the Jina i.e. the adytum' as differenciated
from 'the porch or मण्डप.' Cf. Guj. 'गभाशे'.

St. 504. मिलिअं (Sk. मिलितम्) became closed

way (द्वार) of the inner temple. पणुल्लियं—पणुल्लिय and पणोल्लिय are Pk. words for Sk. प्रणोदित pushed or thrust back. उग्घडइ (Sk. उद्घटते) उग्घड is a Pk. root for Sk. उद्घट् or उद्घाटय 'to open'. Cf. Guj. 'ઉઘડું, ઉઘાડું'.

St. 505. अप्यं (Sk. आत्मानं) self. गह्य is Pk. for Sk. गुरुक great. (See Hem. VIII 1. 106.). हा, हा are expletives showing sorrow or dejection. ह्यासा (Sk. .हताशा) one whose hopes are frustrated, accursed, vile. किरुयपाचा (किमपि कृतं पापं यया सा) one who has committed some sin, ■ sinner.

St. 506. मंदभग्ता (Sk. मंदभाग्या) unfortunate. संकर means 'mixed feeling i. e. a feeling or mental condition in which holy and unholy thoughts are mixed together.' The Comm. explains it as "शुभाशुभरूपमिश्रभाव" i.e. 'a mental condition which is a mixture of good and bad feelings'. Instead of संकर, Ms. क reads सकार which would mean 'respect, fondness.' Madanmanjusā might have performed the decorations of the idol with great fondness and respect but she was unfortunate to have a sight of it even for a moment.

St. 507. ही ही-like हा हा, ही ही also are indeclinables showing sorrow or dejection. The Comm. remarks "ही हीति खेदे". आस्तायणं (Sk.

आशतनी) This is a special Jain word an exact equivalent of which in English could not be easily found out. It connotes all our actions of ill behaviour and ill-treatment towards an idol or a temple or any other holy place or thing such as a holy mountain etc. To illustrate—a gentleman worships an idol of the Jina. While doing so, on account of his carelessness, the drops of his perspiration or saliva fall on the idol. This is *Ās'ātanī*. Again suppose a young boy, say of five or six years of age, goes to a temple with his father or mother and, as is sometimes the case with young boys, makes water or eases his nature there. This is *Ās'ātanī*. In the same way a person standing in a temple with his back turned towards the idol commits *Ās'ātanī*. So also a man throwing dirty materials like make-water etc. on the walls of a temple etc. is *Ās'ātanī*. Also going to a temple or touching an idol with impure and dirty clothes—e.g. with the clothes putting on which we might have gone for make-water or privy,—or with leather boots etc. on is *Ās'ātanī*. Thinking of love affairs in a

unholy, impure or worldly action in a temple is *As'Atanā*. This is in brief a full connotation of the term *As'Atanā*. In English it may be roughly translated by irreverence, disrespect, ill-behaviour, disparagement, or disregard. **काहं** (Sk. अकार्षम्) I shall have done. **धंचिया** (Sk. वञ्चिता) deprived of or destitute of (the benefit of the sight of the idol of the Jina).

St. 510. **जिणहर** (Sk. जिनगृह) the temple (lit. house) of the Jina. This is an instance of what is called व्यत्यय or Transposition in Pk. Grammar; **गृह** (Sk.) is changed to 'हर' ग् being dropped and thus for **जिनगृह** we get **जिणहर** in Pk. **हर** is, sometimes, further changed into **घर** as in **घरणीह** in St. 259. Part 1. This also explains how we get the word 'घर' in Guj.

St. 511. **मणोजेगत्त** (Sk. मणसः अनेकत्वं) The want of the concentration of the mind. Here the reference is to one of what is called **पंचविहं, अभिगमणं** or the Five Requisites of Approaching in Jainism. Before a person goes to the temple of a Tirthankara or to a Tirthankara himself while he (i.e. the Tirthankara) is living, he observes the Five Requisites of Approaching which are mentioned in stanzas 20 and 21 of the **चैत्यवन्दनमाध्य** by **देवेन्द्रसूरि** as follows:—

‘सच्चित्तद्वयमुज्झणच्चित्तमणुज्झणं मणेगत्तं ।
 इगसाडिउत्तरासंगु अंजली सिरसि जिणदिट्ठे ॥
 इय ‘पंचविहामिगमो’ अइवा मुच्चंति रायचिन्हाइं ।
 खगं छत्तोपाणह मउडं चमरे अ पचमण ॥’

The Five-fold Ways of Approaching mentioned here, thus, are (1) not eating or not keeping with oneself (i.e. abandoning) सच्चित्त things (i.e. things possessed of life) such as a flower (पुष्प), or a betel-leaf (तम्बूल) (as mentioned in the Aupapātīke Sūtra, Poona Edition, sūtra 88, (2) not abandoning (i.e. a person is allowed to keep with him) अचित्त things (i.e. things not possessed of life) such as ornaments etc., (3) concentration of the mind (मणेगत्तं), (4) keeping with one an upper garment consisting of only one scarf (इगसाडिउत्तरासंगु), and (5) folding the hands on seeing the Jina. If the person is a king he abandons (i.e. keeps outside) the five kinds of Ensignia or symbols of royalty known as पंचराजकुदानि or रायचिन्हाइं* as mentioned in the second stanza quoted above.

* In the aupapātīke sūtra the five Ensignia or symbols of royalty are thus mentioned —
 “खगं, छत्त, उप्पेम, वाहणावो य वाल्मीयणं”
 (i.e.) a sword, an umbrella, a crown, horse or chariot
 & a fan)

Thus, among the Five Requisites discussed above, we see that the third is मणेगच्छं or concentration of the mind; and here it was the want of this concentration of the mind (मणेनेगच्छं) which Kanakaketu, the king of the demigods, apprehends to be his fault on account of which the doors of the adytum of the temple of Lord R̥sabha became closed. He thinks that by his entering into the anxiety, of finding out a worthy husband for his daughter, in the temple, he might have disturbed the concentration of his mind—one of the Five Requisites of Approaching and it was on account of this his fault, he apprehends, that the doors of the adytum became closed.

It should also be noted here that entering into worldly thoughts, (सायद्यविचार), speaking anything concerning worldly life, (सायद्यवचन) or doing anything worldly (सायद्यक्रिया), while in a temple, is regarded as a cause of sin in Jainism. It is, as will be clear from the explanation on the word आसायणं in the notes on St. 507, a form of *As'āṇā* i.e. irreverence or ill-behaviour in a temple, and it also breaks the vow of *Nisīhī*¹ (for which see notes on St. 540) which forbids a man to enter into

wordly and sinful activities in a temple. And, as we have seen here, it is also a violence of the concentration of the mind, the third Requisite of Approaching. Thus it is clear from all this that *all thoughts all words and all activities concerning worldly life are to be abandoned by a person while he is in a temple*. And this fact has been stressed by our poet at more places than one in his text. For example in Part I St 282 the poet says, through the mouth of Mayanasundarī, —

“चेयद्वरमि उत्तलामि कए निर्मादिमा भंगो होए ”

Rupasundarī, the mother of Mayanasundarī is very anxious to hear from Kamalāprabhā, the mother of prince Śhrīpāla, the life story of her son (10 of Śhrīpāla) for it was a wonder to Rupasundarī that, her daughter's husband who was a leper (for Mayanasundarī was married, as we know, to Umbararīja—who was none else but prince Śhrīpāla himself in his condition as a leper) had now turned into a handsome and charming youth. But they were in the temple of the Jina and hence Mayasundarī clever as she was in proper religious rites, remarks, ‘We can not talk in a temple because if we talk in a temple the vow of Nisida (I do not

from sinful worldly activities) is broken " Sly as we shall see later on, when a police-officer approaches king Kanakaketu, who is sitting in the temple of the Jina in the company of the prince Shripāla, and asks him as regards the punishment of a merchant (i.e. Dhavala) who has not paid the toll and thus broken the command of the king, and thereupon when Kanakaketu says 'when the order is disobeyed, death is the punishment', the prince Shripāla who was sitting near by asked him not to give such an order and further remarked " सायज्जयणरुद्धे वि जिणहरे गुरुदोसो " 'It is a great sin (lit. fault) even to utter sinful words in the temple of the Jina.' These and other instances clearly illustrate the importance of abandoning all thoughts, all words and all activities concerning worldly life while a person is in a temple, and this importance has been specially emphasized because all such thoughts, words and acts disturb the concentration of the mind which is, as we have seen, the third out of the Five Requisites which a person has to observe before approaching the Jina for saluting, worshipping or propitiating him (i.e. the Jina).

Here king Kanakaketu was, no d

pained by the dart of his anxiety for his daughter's husband while he was in the temple—and it is a worldly anxiety and, therefore, *सायद्य* or sinful. But he did not enter it of his own accord but it had forced itself upon him and he was, therefore, constrained to do so while he was absent-minded. But as soon as he became conscious of it he repented for it, as is clear from his apprehension of the doors of the *adytum* being closed on account of the sin caused by his entering into that worldly anxiety. Of course, the real cause, as the goddess *Chakreshawari* explains later on, was quite different, it being not the sin of his entering into that anxiety, but on the contrary a favour done to him by the presiding goddess of the temple of Lord *Rsabha*, in order to remove that anxiety of that ardent and sincere devotee of Lord *Rsabha*. Such favours, we frequently read, were often done to great and ardent devotees of the *Jinas* by their presiding gods or goddesses who became greatly pleased with their devotion. The same is the case with king *Kanakaketu*, here, whose anxiety for his daughter's husband is, as we see later on, ingenuously removed

by Chakreshwari Devi who is greatly pleased with his ardent and sincere devotion towards Lord Rṣabha. This reminds us of some such ideas as 'God helps his devotees in time of need' etc. in English and other literature. Here, of course, it is not God who helps king Kanakaketu, for Jainism does not believe in God as such (God, the creator of the world etc.) for, as it believes, what has he* to do with the world? According to them a *Liberated soul* or a *Siddha* has broken off all his connections with the world—with gross matter or *pudgala* as it is called in Jainism and who, therefore, does not exert any of his Infinite Abilities which enable him to do anything he likes, and he is thus quite aloof from the world, always remaining deeply engrossed in his *Infinite Knowledge, Infinite Vision and Infinite Character* which give him : *Uchangable Condition Undestructive Nature*, no form, colour, smell, taste and touch, nothing like lightness or heaviness or a high or a low family, and *Uninterrupted Bliss*. He has abandoned all *Love, Hate, Anger, Pride Deceit and Greed etc.*, and hence he is called *Vitrāga* (for an explanation of which word see notes on next St. 512) who has nothing to do with

this material world of ours This also explains why our poet says in the next stanza "देवो य वीरराजो नेव रुसेह कह वि किंतु इम । जिणभ यणादिहायगक्यमपसाय मुणसु '—but here it is the help or the favour, shown to him (ie to Kanakaketu) by the presiding goddess of the temple of Lord Rsabha which is intended for the complete removal of the disturbance of the concentration of the mind of this sincere and ardent devotee of the great *Jina* (viz Lord Rsabha) आसायण-It is already explained in the notes on St 507

St 512 वीरराजो (Sk बीतराज Lit one whose Love etc ie Love, Hate, Anger, Pride Deceit and Greed etc are gone ie one who has overcome them It is a highly significant term in Jainism and designates the *Tirthankaras* or the *Jinas* who have become free from Love etc Somewhere the term *Vitriga* is explained as "भवयीलाङ्कुरजननादिरा गाद्या क्षयमुपागता यस्य" ie one who has destroyed Love Hate etc which are the cause of the worldly wanderings (ie of birth and rebirth in various miserable existences) Thus

Vitrāga denotes the *Jinas* or *Tirthankaras* as well as the *Siddhas* or Liberated Souls (vide notes on the previous St), and the Jains are very proud of this term, chiefly because it draws a clear-cut difference between their Gods or Jinas etc., and the Gods of others who, though called gods, still find delight in the company of women and love affairs, and are still subject to anger etc. This is what the great, celebrated and learned Jain *Upādhyāya* Yasovijaya says in his famous Guj hymn in honour of Lord Mahāvīra —

“ ते मम परमुपासीत, ते परमारी वयं सन्त्यते ” १ ०

‘How can I be attached to other gods (i.e. other than the *Vīrāgas* or *Jinas*) who are fascinated (even) by other people’s wives?’ And is this fact not corroborated by the stories of *वासुदेव* and *रमा*, and *शक्र* and *उमा* alluded to by *Anantahansa* in his book *कुम्भापुत्त* (St 11.) and given in full details in English by the learned Prof K V Abhyankar in his notes thereon? (Those desirous of knowing them in full should refer to Prof Abhyankar’s edition of *Kummīputta*) Besides this the term *Vitrāga* connotes all the special characteristics of a *Siddha* of the Jains, as explained in the notes on the previous

stanza, which differentiate the Jinas from other gods. (For details see notes on the previous St. as well as the notes on the phrase नेवं रुसेइ just following). नेवं रुसेइ etc. As has already been explained in the notes on the previous St. The *Jinas* or *Vitarāgas* are quite aloof from the world as they have broken off all their connections with it and hence they never become angry or pleased with anybody. They do nothing which affects this our material world. They do not, as is clear from their very nature, care even for their devotees. Their devotees also do not, and should not, expect anything (help or otherwise) from them. But they worship them ardently ^{आर्त} because by wor-

would certainly make them as pure, as virtuous, as powerful and blissful for ever as their Jinas themselves. It is for themselves alone, and themselves alone, to exert themselves and to attain to the position of a Jina without anybody's help. The Jinas, as already explained, could never be expected to help them and nor could they become Jinas with the help of anybody in the world. It is they themselves who have to destroy and conquer their Love, Hate, Anger, Pride, Deceit and Greed etc., and nobody can help them in doing so except their own virtues and their meditation on the Jinas. This is, therefore, why it is propounded that *Even the Tirthankaras do not depend upon others for the uplift of their souls*. Hence the Tirthankaras, as their very nature shows, do not help anybody nor do they become pleased or angry with anybody. Hence the remark of the poet here "देवो य वीरराजो नैव रुसेह कद्वि" i.e. 'The Lord Vitariga does, in this way, never become angry with anybody'. अहिङ्गायग (Sk अधिणायक) the presiding deity मुणसु see notes on St 478

St. 513-514 आणाचिरुण (Sk आनाय्य having caused to be brought (For the grammatical

form see notes on St. 491. बलि—In Jainism, it has not the sense of 'oblation or religious offering given in a sacrifice'. It is a Hindu sense and this idea is quite foreign to Jainism. Here we are to take it in its sense of 'adoration or worship'. Before 5th or 6th century B. C. there arose two very important religious systems—Jainism and Buddhism which revolted against the practice of Hinduism of giving in oblation in sacrifices living animals and in certain cases even living human beings. Hence the word बलि here has not the sense of 'oblation' but of 'worship or materials of worship'. The Comm. explains बलिकुसुमं as " पूजानिमित्तं कुसुमं." कप्पूर (Sk. कर्पूर—घनसार) camphor. अगद (Sk.) Agallochum, Amyris Agallocha. अगद, and अगुरु the variants found in Mss. क, ख respectively are also its synonyms. मयनादि (Sk. मृगनाभि) Musk. It is so called because musk comes out of the navel of a deer, such deer being known as musk-deer. The more common word used for musk, as we know, is 'कस्तूरी.' धूप (Sk. धूप) incense. वरमोगं The Comm. explains this as " वरं-प्रधानं मोगं-देवयोग्यं द्रव्यं " i. e. 'excellent materials fit for gods. धूपकदुच्छ धूप (Sk. धूप) incense; and कदुच्छ (as well as कदुच्छय, कदुच्छु कदुच्छुय) are Des's words

meaning 'a kind of vessel'. Cf. Guj. 'કચ્છી'. Hence धूपकडुच्छ means a vessel for incense, a censer. It is the same as Sk. धूपपात्र or धूपघटी (Pk. धूपघडी), all the three being synonyms. Cf. Guj. 'ધુપકાન'. कुण्ड (Sk. करोति) कुण is a Pk. root for Sk. कृ 'to do'. भोग, as already explained before, means materials fit for gods i. e. materials of worship. Hence कुण्ड भोगविधि means performs proper religious rites for offering materials of worship e. g. waving the censer before the idol etc.

St. 515. उपवासतिथि (Sk. उपवासत्रिक.) a triad of fasts i. e. three fasts. रंगमण्डपो (Sk. रङ्गमण्डप) a porch used as a place of assembly or a charming place of assembly. रंग mirth, joy, delight. जाय (Sk. यात) passed जा is a Pk. root in the sense of Sk. या to go, to pass. For the change of ज to य vide the grammatical rule laid down in the notes on St. 402.

St. 516. पउर (Sk. पौर belonging to a city. This is again an instance of स्वरभक्ति or splitting up of two conjuncts by means of an intervening vowel. (See notes on St. 411, 415, 497). निरंतरज्जलंतदिप्यंतदीपेषु (निरन्तरज्ज्वलन्तदीप्यमानदीपेषु) bright lamps burning incessantly. (Cf. the phrase 'અગ્નિઃ દીપે', in Guj).

St. 517. मुद्धर (Sk. मुद्धर) prattling or

garrulous; the Comm. explains it as दुर्मुख i. e. foul-mouthed, abusive, scurrilous.

St. 518 तृया (Sk. तृतीया) third. पश्चिमजामंमि (Sk. पश्चिमयाये) पश्चिम means 'last' and याम means 'a प्रहर or a period of three hours'. Hence the whole phrase means 'the last *Prahara*' The Comm. explains it as "चतुर्थप्रहर", it being the last. Hence the time when the aerial speech was heard must roughly be between 3 to 6 A.M. As for the phonetic change of याम to जाम note the grammatical rule laid down in the notes on St. 402. निज्जु-जिसदा (Sk. निर्व्यनिसमा) The assembly-hall in which no sound was heard, the assembly-hall which was destitute of any noise whatsoever i. e. the assembly-hall in which there was complete silence. Here समा refers to the charming porch or रङ्गमण्डप already spoken of in St. 515. सदसत्ति (Sk. सदरोति) all of a sudden. The Comm. explains it as 'अकस्मात्'. गगनवाणी (Sk. गगनवाणी) celestial speech or aerial speech. संजाया (Sk. सजाता) lit. was produced i. e. was heard.

(2) the Imperative 2nd Pers. sing Term is उ (as well as इ or ए) e.g. निमुण्ड, (3) स is the general future sign (e.g. होइसइ), (4) त्वा becomes इ, इट, इनि, अवि, एप्पि, एप्पिणु, एवि, एणिणु (e.g. लान्वा = लेवि), (5) Gen sing ends in ह, e.g. उमारियह, मयणम-जूसियहं, (6) इ or हि is the loc sing termination (e.g. जिणकारणि, मासन्नतरि), (7) Non-initial य is changed to इ (e.g. निश्चय = निच्छइ), (8) तु (as well as हो, स्तु) are Gen sing terminations e.g. जसु (Sk. यस्य), तसु (Sk. तस्य)

It should also be noted that the metre of these three Apabhraṃśa Sts is changed, the metre used in them being what is known as 'दोहा' or what we call 'शेखर' in Guj.

St. 519 जटिद्यो (Sk. जटित) become closed

St 520 हरिसज्जणियरोमंचा horripilated with joy (Also see notes on St 497)

St 521 कहिस्सइ (Sk. कथयिष्यति) will tell 'In Prakrit the future tense is formed by adding हि or स्त before the present tense terminations and changing the विवरण 'अ' to इ' Thus we get कहिस्सइ, हसिहिइ, also cf the forms होही (St 545), रहिही (St 580), हरिस्सामि (St 450) etc

St 522 होइसइ (Sk. भविष्यति) हो, and हय are Pk roots in the sense of Sk. भू to 'be' (See Hem VIII 4 60, 3 156 3 166, and 4 388) जसु (Sk. यस्य) for the change of य to ज

vide the grammatical rule in the notes on St 402 सोदज (Sk स एव) -

St 523 गदयर (Sk गदतर) lit closely & extremely

St 524 ओलगिणि The Comm explains it as 'सेवाकर्त्री' i.e. serving, waiting upon presiding. It may be rendered into Sk as अग्रलगा (see notes on St 416) हड (Sk भयामि-अस्मि) In Apabhraṃśa's ड is the 1st Pers sing termination, and in it vowels are generally substituted for one another. Hence instead of Ph हो, for Sk भू to be, we have ह in Apabhraṃśa. Hence for भयामि we get हड in Apabhraṃśa's तमु नरह Hero Gen is used for accusative.

लेवि (Sk लात्वा) having taken

St 525 विदाणय explained as 'विधातं-प्रधात' (i.e. down) by the Comm घडियाद (Sk घादितानि) were sounded or beaten नराह (Sk नराणि) drums.

St 526 गिहपडिमा (Sk गृहप्रतिमा) This is an instance of मध्यमपदलोपि compound, गिहमन्दिर पडिमा=गिहपडिमा, hence it means the idol of the home temple. It is a practice among the Jains from very ancient times to erect or arrange small temples in their houses with small beautiful idols placed in them. These were specially erected by kings and rich persons because if they might have had no time to

go to big temples at a distance they could perform the worship at their own places without losing much time. Such temples are called *home temples* (cf Guj '५३-१५') and the practice of erecting such temples in their homes by the Jains is continued even up to-day. Such a temple is erected in a very solitary place in a house and strict purity is carefully kept round about it. This erecting of *home temples* manifests to us the great care and precaution that the Jains take for sincerely discharging their daily religious duties त्रितयिया (Sk त्रिस्तुता) spread

St 527 आगति (Sk आगन्ति) आग is a Ph root for Sk आया 'to come' जिणहर see notes on St 510

St 528 Here there is a *pun* upon the word उग्याह. The poet ironically says that many persons, instead of *opening* the doors of the temple *opened* (i.e. *betrayed*) their own actions i.e. they manifested to the public that they were not possessed of great merits.

St 529 चैह्वर (Sk चैत्यगृह) a temple (see notes on St 510) दक्षिण or दक्षिण is a Des's word for Sk छादित or पिहित meaning closed किंचूणो मासो a little less than a month. मच्छरिय-see notes on St 435

St 530 मिलिया (Sk मिलिता), has coincided, is fulfilled, has come true Cf Guj 'मली'

St 531 Here again there is a *pun* upon the word उग्याड as in St 528 But here the poet is not unical but only humorous Jina-dīsa means that when the doors of the temple will open then merits will also open (ie will become manifest) because then they will be fortunate to get the sight of the idol of Lord Rsabha which was denied to them since a month

St 532 पयंपर (Sk प्रजल्पति) speaks to, see notes on St 486

St 533 अवेयणा (Sk अवेदना) न अस्ति वेयणा जेसि - अवेयणा, वेयणा (Sk वेदन) is explained by the Comm as 'विचारण' Hence अवेयणा means those who are devoid of thinking, unthoughtful Generally वेदन or वेदना (Pk वेयणा) has the sense of 'pun or torture' as in "कट्ट वेयणा पाणभूयजी यस्तत्ता वेयणं वेदति (आचारान्न सूत्र)" but sometimes it has, as here, the sense of 'knowledge or thinking' अणञ्जियं (Sk अनञ्जित) not earned by one's own self, Cf the idea in उत्तमं स्वाञ्जितम् वित्तं, मध्यमम् पितुरञ्जितम् कनिष्ठ आतुरञ्जितम् सव्यञ्जितं मधमाद्यमम् ॥ जेण and तेण are indeclinables in the sense of 'de-scription and direction निस्सी

(Sk निक्षीणकर्माणो) निसेसेण खीण दन जेसि

ते lit one whose actions are all perished i.e. one who does not do anything, one who is lazy

St 534 पिब (Sk इव) The indeclinable इव is optionally changed into मित्र, चि, पित्र च, व्य, च, and विम in Pk (See Hem VIII 2 182)

St 535 चलितो (Sk चलित) went चल is a Pk root in the sense of Sk गच्छ 'to go' (See notes on St 409)

St 536 पिद्दु, पिद्दु (Sk पृथक्, पृथक्) individually, separately, one by one पिद्दु and पिद्दु are Pk words for Sk पृथक् meaning separately जाणिज्ज see notes on नज्ज in St 500 दुवार (Sk द्वार) a door This is again an instance of स्वरमृत्ति (see notes on St. 516) कुड (Sk स्फुट-प्रगट्) openly, clearly कुड is a Pk word for Sk स्फुट (see Hem VIII 4 258)

St 537 समाइत्तसु (Sk समादिश) order पडि थोइइ (Sk प्रतिबोधयति-विकसित करोति) makes bloom, opens कमल—कमल and कुमुद both mean 'a lotus' but a distinction is drawn between them by interpreting them as a day-lotus and a night-lotus respectively The last line of this St and Sts 538 539 contain beautiful conventional ideas which show us the poetic power of our poet They are instances of रूपक or that figure of speech which is known

as *Metaphor* in English in which the उपमान (or the standard of comparison) and the उपमेय (or the object of comparison), on account of their very close resemblance, are taken to be identical and described as such. Thus here the prince Shupīla is taken to be identical with the sun, the moon, the spring season, and the mango tree, and the door of the adytum is taken, to be identical with the forests of day and night lotuses, a line of forests, and the neck of a peacock, and both of them are described as such (It should also be noted that a metaphor is generally recognised by the introduction of words like रूप, एव, कल्प etc though here no such word is used).

St 538, 539 ससिमङ्गल—the disc of the moon of चन्द्रविम्ब कुमुद (Sk कुमुद) a night-lotus (See notes on कमल in the previous St) वनराज (Sk वनराजि-वनश्रेणि) a line of forests सहकार (Sk) A mango tree

St 540 तुरगार्ध (Sk तुरगादि) horses etc मोक्षता (Sk मुक्ता) having released विहित (Sk विहित) put on उत्तरासन (Sk) a scarf. The Comm explains it as 'देहोत्तरीयवस्त्रविन्यासविशेषो'. The putting on of a scarf or an upper garment is, like मणेरत्त, as already discussed in the

notes on St. 511, one of the *Five Requisites of Approaching*. निसीद्दि (Sk. नैवेधिकी) or निसीद्दिभा (as used in St. 282, Part I.) is a technical term in Jainism. It means 'the act or row of saying निसीद्दि i. e. I stop from all sinful actions'. When a Shrāvaka goes to the temple of the Jina, he is to utter the word 'निसीद्दि' three times in the following manner: once just before he actually enters the temple which means that he has now renounced all the sinful actions of the world'. Then he is to utter the same word a second time when he performs the द्रव्यपूजा or stands before the idol of the Jina for *dars'ana* or sight which means that now he has given up all the actions which he is required to do for the purity, cleanliness etc. of the temple. Lastly he is to utter the word 'निसीद्दि' a third time when he sits before the idol for *chaitya-vandana* (offering prayer) which means that now he has given up even performing the material worship, and has abandoned the care even of his body and has completely offered himself at the feet of the Lord Jina for praying to him to get

explained above is called 'निसीहिआ. सीहदुवार (Sk सिंहद्वार) The main or principal gate or entrance

St 541 जाइ (Sk याति) goes enters (See notes on St 515) मडबतो (Sk मण्डपान्त-मण्डपमध्ये) in the porch उफफुल्लनयणमुहकमलो (Sk उत्फुल्लनयनमुखकमलो) उफफुल्लाइ नयणाइ मुह च कमल च जस्त सो, उफफुल (Sk उत्फुल्ल) means dilated wide-open Hence the whole phrase means 'who possessed dilated eyes and lotus like face, or the compound may be solved as उफफुल्लाइ नयणाइ उफफुल्लनयणाइ, उफफुल्लनयणाइ च मुह च कमलाइ च जस्त सो उफफुल्लनयणमुहकमलो Then the phrase would mean who was possessed of dilated eyes and face (both of) which resembled lotuses किंकारख-(Sk किङ्कारशब्द) This is an onomatopoeic word which is a word in which the sound resembles the sense In English it may be translated as 'cracking sound अररिजुय (Sk अररियुग-कपाटयुग) अररि means a door hence अररियुग means the pair of the doors or both the doors For the change of युग to जुय see the grammatical rule laid down in the notes on St 102 इत्ति (Sk इतिनि) at once

St 542 घुसिण (Sk घुम्ण) saffron अमिलण (Sk अम्लान) unwithered This is again an

instance of स्वरमक्ति. दाम (Sk. दामन्) means a garland. दौघइ (Sk. दौकयति) This is a causal form of दोघ (or दुक्) which are Pk. roots for Sk. दौक् 'to offer, to present, to place' फलमडलं (Sk. फलमतुलं) an excellent (lit unparalleled) fruit.

St. 543. अच्छरिय see notes on St. 485.

पिच्छइ see notes on Sts. 484 and 477.

निहुयनिहुयं (Sk. निमृतनिमृतं). The Comm. explains: "अतिनिश्चलदृष्टेत्यर्थः" Hence it means 'very fixedly or steadily, with a very attentive mind, with very steady eyes, with very eager eyes.

St. 544. हरिसवसओ (Sk. हर्षवशात्) on account of joy. पंचंगणनाम (Sk. पञ्चाङ्गप्रणाम) The Five-fold Salutation. In Apte's Sk. Dictionary it is thus explained: "बाहुभ्यां चैव जानुभ्यां शिरसा यक्षसा दद्या". लीढ lit. licked i. e. touched. The Comm. explains it as आग्लिष्ट which means 'embraced'. महिवीढ (Sk. महीपीठ) the surface of the earth, the ground. युणइ (Sk. स्तौति)-युण is a Pk. root for Sk. स्तु to praise (see Hem. II. 4. 241).

Sts. 545 to 553 contain the prayer-song to Lord R̥sabha by the prince Shripāla, and some of them are exquisite metaphors as in Sts. 537 to 539, (see the definition of a रूपक there). Here, Lord R̥sabha is taken to be

identical with the Desire yielding tree, a lamp, a lion, etc and is described as such. The first *metaphor* of the Desire-yielding tree is, as we see, introduced by the word कल्प (Pk कल्प) It should also be noted that as usual the metre is changed here as in St. 492, the metre used here being the same as there viz पद्मडिम्भा (for which see Introduction page 44) It should also be noted that like St 492 these are also somewhat difficult Sts met with here and there in the text which otherwise contains simple verses This feature has also been noted in Part I, (see Introduction P 42)

St 545 सिरिसिद्धचक्र (Sk. श्रीसिद्धचक्र) *The Circle of the Sacred Ones* नवपद (Sk नवपद) *The Nine Dignities* These two are highly significant terms in Jainism and form the very essence of it (For their greatness and importance vide Paras 2 and 7 of the Introduction) There has also been given full explanatory notes on both these terms in the notes on St 1 Part I, which I reproduce here as they are necessary for an understanding of these two very important terms in Jainism. They are necessary, also, for a full understanding of the sermon of the *chirana-*

ascetic contained in the Sts 559 to 563. A student of Jainism will also find it very needful to have a knowledge of them and hence they are given below.

The Nine Dignities or 'Padas' constitute the three 'Tattvas' or groups of fundamental Dignities viz (1) देवतत्त्व (2) गुह्यतत्त्व and (3) धर्मतत्त्व which are very essential and indispensable factors in Jainism, a firm faith in which enables a man to obtain what is known as 'सम्यग्दृष्ट्य' or True Faith—which is a true path to Liberation. Hence they occupy an unique place in Jainism, and their importance is the greatest of all, as they constitute the very essence of the Jain Religion. The reverend author of this book Ratnas'ekhara-sāra himself emphasizes, in striking words, the great importance of these Nine Dignities or Padas, upon which he has based his whole story, his object being to create in our hearts a true and firm faith in these Nine Dignities in order to enable us to reach the true path to Liberation and thus cross the ocean of this miserable worldly life. First he enumerates them in verse 23 of the text thus —

“ अग्निं सिद्धायग्न्या, उज्ज्वाया सादृणो यः सम्मत्तः ।
नाणं चर्णं च तपो, इयं पथनयनं मुनेयम् ॥ ”

and then he remarks in verse 33 l. 1. “*एयादे नयपयाइ जिवणवरधम्ममि सारभूयाइ*” : ‘These Nine Dignities constitute the very essence of the religion of the excellent Jinās.’ Thus theirs is a very unique place in the Jain worship and devotion, and the incessant flow of their eternal adoration, from ancient times, has remained unflinching even up to-day. This is quite evident from the two great religious festivals, - which the Jains (especially the orthodox) so devoutly observe very magnificently and reverentially even to-day, in the months of Chaitra and Āshwin, - known as ‘*आययिल ओली*’ when they keep what are known as ‘*Āyambila*’ fasts [which consist in taking rough (पत) and tasteless (दुद) food devoid of ghee, sugar, oil, milk and all such tasty articles of eating which create passions, and which we generally take every day - and this food, too, is to be taken only once a day]. It is, therefore, essential for us, as students of the Jain Literature, to study properly all these nine great and important Dignities, and have a clear conception of all of them, so that we may have a fair idea of what constitutes the essence of the Jain Religion. The Nine Dignities already mentioned above are (1) अरिहत, (2) मिद्ध, (3) आचार्य, (4) उपाध्याय, (5)

साधु, (6) ज्ञान, (7) दर्शन, (8) चरित्र, and (9) तप The first two constitute the 'Devatattva' The third, fourth and the fifth constitute the 'Gurutattva', and the last four constitute the 'Dharmatattva'. We shall discuss all these Nine Dignities briefly below

1 अहंन् or अरिहन् also called तिर्यकर or Jina—the propounder of the Jain Tirtha or Religion and the Destroyer of the internal enemies (such as Love and Hate, as also Anger, Pride, Deceit and Greed) He is said to be possessed of twelve *Gunas* viz the eight 'Prithivīyas (प्रातिहार्यः)' or paraphernalia (consisting of eight things), and four 'Atisāyas (अतिशयः)' or excellences The eight 'Prithivīyas' are mentioned in the following *śloka* अशोकवृक्षं सुरपुष्पवृष्टिं दिव्यजनिधामरमासनं च ।
माभङ्गं दुदुभिगतपत्रं संप्रातिहार्याणि जिनेश्वराणां ॥
They are thus (i) The As'oka Tree, sitting under which the Tirthankara delivers his sermons. (ii) The Shower of fragrant flowers possessed of five different colours, by gods, which covers the lower part of the Tirthankara's body up to the knees (iii) The Super-human Speech of the Tirthankara which is as sweet as nectar, and which could be understood by all creatures—gods, human,

beings, and animals, alike (iv) The Four Pairs of Chauries possessed of gold handles studded with gems, which are waved before the Tirthankara by the gods (v) The Gold Throne also studded with gems on which the Tirthankara sits (vi) The Halo of Light seen round about the head of the Tirthankara (vii) The Celestial Drum (viii) The White Umbrellas, twelve in number, and decorated with wreaths of pearls, held over the Tirthankara, who sits on his throne in the 'Samosarana' (समोसरण) with his face turned towards the east, and over his other three similar forms, which are created by the gods in the south, west and north. The four 'Atis'ayas' or excellences are (1) The Apīyāpagamītis'aya, (अपायापगमातिशय) according to which all the troubles and hardships (उपद्रव), both external (such as all diseases and others), and internal (such as the troubles or hardships which stop one from being charitable, from gaining, from enjoyment, from enjoyment again and again from exerting himself, and also those which make him laugh, pleased, displeased, afraid, aggrieved, censured, engage into sexual enjoyment, also those which bring unbelief, ignorance, sleep, non-aversion to worldly things

love, and hate). According to this Atis'aya, moreover, the places lying in the 21 'yojanas' round about the place where the Tîrthankara moves, remain free from diseases and droughts etc. (ii) The Gnânâtis'aya (ज्ञानातिशय) which refers to His Omniscience or Kevala Knowledge. (iii) The Pūjâtis'aya (पूजातिशय) which refers to His being worshipped by all—gods, kings and men. (iv) The Vāchanâtisaya (वाचनातिशय) which refers to the speech of the Tîrthankara, which is such as could be understood by gods, men, and animals, alike. It is said to be possessed of 35 'gunas' which we need not mention here.

2. *Siddha* (सिद्ध) or the *Emancipated One*. Every soul that has completely destroyed all the eight karmas (which are discussed somewhere else in these notes) and reached Liberation, is known as 'Siddha'. He is said to be possessed of eight 'Gunas' viz. (i) Infinite Knowledge. (ii) Infinite Vision. (iii) Complete and Uninterrupted Bliss. (iv) Unchangeable Condition. (v) Undestructive Nature. (vi) Having no form, colour, smell, taste and touch. (vii) Having nothing like lightness or heaviness or having nothing like a high or low family. (viii) Infinite Ability which enables

him to do anything he likes, but he never exerts it, as he has broken off all his connections with gross matter or 'pudgala', as it is called in Jainism

3 *Āchārya or the Religious Head*—He is said to be possessed of 36 'gunas' such as the control of the five senses, freedom from love and hate, celibacy, non injury, not telling a lie, not taking any thing which is not given, not being attached to worldly things, the five 'Āchāras', the five 'Samitis' and the three 'Guptis'

4 *Upādhyāya or The Religious Teacher*, who teaches other monks under him the Eleven Angas, the Twelve Upāṅgas, and who observes what are known as 'Charansittari' and 'Karansittari' All these make up his 25 'gunas'

5 *Siddhi or a Monk*, who is on the path to Liberation He is said to be possessed of 27 'gunas' such as non-injury, not telling a lie, not taking what is not given, celibacy, non-attachment to worldly things, not taking food at night, protecting the lives of six kinds of living organisms of earth, water, fire, wind, plant and the moveable bodies, curbing the senses, curbing greed, forgive

ness, pure mind, examining clothes carefully for avoiding 'himsā' of any living creature clung to it, practising self-control, curbing the mind from going astray, not uttering foul words, curbing the body from any ill-use, suffering cold and heat, and suffering delightfully and patiently the troubles and hardships leading even to death

6 to 9 The remaining four Dignities are (1) 'सम्यग् दृष्टेन' or True Faith (2) 'सम्यग् ज्ञान' or True Knowledge (3) 'सम्यक् चरित्ति' or True Character and (4) 'तप' Penance

These Nine Dignities are represented by the Jains in the form of a circle, putting the Tirthankara or Arihanta in the middle, and round about the Tirthankara, there are the Siddha, Faith, Āchārya, Knowledge, Upādhyāya, Character, Siddhu and Penance respectively. Theoretically, the dignity or position of a Siddha is higher than that of a Tirthankara, but the reason why the latter (i.e. the Tirthankara) is placed in the middle is this, that he is the Nearest Benefactor (अस्तोन्नोपकारी) of the people of the world, as he establishes the four-fold 'Tirtha' or religion known as the 'चतुर्विधसंघ' (consisting of the monks, the nuns, the laymen, and the

laywomen) which enables the people of this world to cross the ocean of this worldly existence and reach Emancipation The diagram on the opposite page shows the circle which is known as 'The Siddha-Chakra' or 'The Circle of the Sacred Ones (viz the Nine Dignities)' as it is found in the Jain temples and so reverentially worshipped by the Jains.

The special feature to be noted here is that in Jainism, it is not any particular person (or persons) that is worshipped, but it is the 'pada' or the 'dignity'—i.e. merits or virtues—that is worshipped Thus it is not Mahāvīra or Rishabha—the person that is worshipped, but it is the Arihanta Pada, which they have got, that is worshipped The same is the case with all the remaining dignities. महत् (Sk महा) great पदमिह (Sk. प्रथम the first (see notes on St 409) असुरिंद (Sk असुरेन्द्र) The Comm remarks 'चमरबल्याद्या' Hence it means lords of demons such as चमर, दलि etc. सुरिंद (Sk सुरेन्द्र) The Comm remarks "सौधमेशानादय उपलक्षणात्तागेन्द्रादयोऽपिग्राह्याः" Hence it means lords of gods such as सौधमैन्द्र, इशानेन्द्र etc as well as नागेन्द्र and others शिष्य (Sk शिष्य) worshipped (also see notes on

darkness The Comm explains, 'अन्धकार प्राग्भात इह (Sk एक-अद्वितीय) unparalleled

St 548 मरुदेवा the queen of King Nibhi and the mother of Lord Esabhi or Adinātha दरी (Sk) means a cave दरिय (Sk अदरित — निर्भीक) undaunted untimid not frightened In Sl if two vowels come together, one of them is optionally dropped Hence as ई in दरी and अ of अदरिय come together the अ of the latter is dropped and thus we get दरिय for अदरिय sly we get सुरिदल्लिय instead of असुरिदल्लिय in St 545 केशरिकसोर (Sk केशरिकशोर) the young one or the cub of a lion घोरमुयदड (Sk घोरमुजदण्ड) terrible or powerful staff-like hands खडिय (Sk खण्डित) torn to pieces defeated completely conquered मोह (Sk) the god of infatuation delusion of mind which prevents one from discerning the truth

St 549 इक्ष्वागु (Sk इक्ष्वाकु) it is the name of the celebrated ancestor of the solar kings who ruled in Ayodhya (he was the first of the Solar kings and a son of Manu Vaivasvata) दूरियमयगल मइद (Sk दुरितमदकलभृगेन्द्र) दूरियाइ एव मयगला तेसि वारणे मइदो य दूरियमयगलमइदो त सबोहणे दूरिय (Sk दुग्धि) means a wicked action a sin'

मयगल (Sk मद्गल) an elephant in rut rut-shedding elephant मद्द (Sk मृगेन्द्र) the lord of beasts : ■ a lion Hence the whole phrase दूरियमयगलमद्द means a lion in routing the rut shedding elephants in the form of bad deeds or sins चन्द्रसमवर्ण (Sk चन्द्रसमवर्ण) Having a moon like face

St 550 कल्याण (Sk कल्याण) welfare happiness तप्त (Sk तप्त) heated : ■ tested in fire सङ्गण (Sk सङ्गण) This is a technical term in Jainism There are what are called 8 primary and 158 subsidiary divisions of *Karma* One of the 8 primary divisions is नामकर्म which has got 103 *Pralitis* Among these 103 are included what are called the six सङ्गण or Statures They are (1) समचतुरस्र (2) न्यग्रोध, (3) सादि (4) वामन (5) कुञ्ज and (6) हुड A Tirthankara ■ possessed of the first or समचतुरस्र सङ्गण which means that if while the Tirthankara is in a sitting posture the distances are measured from his (1) knee to knee (2) shoulder to shoulder (3) neck to waist and (4) either shoulder to either knee, they will be all equal In general the word सङ्गण may be roughly translated as stature कल (Sk) charm or कुत्तर (Sk) a lock of hair The Comm

special significance of it, but we need not note them here मण्डन (Sk मण्डन) ornament. The Lord Rsabha or Ādinītha is said to be the ornament of the mountain S'atrunjaya because the main idol in the principal temple on that mountain—or *City of Gods*, as it is called by some European scholars—is that of Ādinītha. It is a very magnanimous, mind-bewitching holy idol of a very big size (about 10 ft) and it is this very ancient idol on account of which paramount importance is given to the mount S'atrunjaya. Hence it is that here it is called the ornament of the mountain S'atrunjaya सचर (Sk सचर) or सेचर (Sk सेचर) lit means one having the power of flying or moving in the sky (स = sky, and चर् to move). Hence it means 'a Vidyīdhara or a demigod'. A Vidyīdhara or demigod who is an ascetic is called a चारण सयलमहसिद्धिदायक (Sk सकलमहासिद्धिदायक) the giver of all the *Great Siddhis* or Superhuman powers. These are 8 in number and are enumerated in the following *Shloka*—

‘अणिमा लघिमा प्राप्ति प्राकाम्य महिमा तथा ।
ईशित्व च वशित्व च तथा कामावसायिता ॥’

Thus they are (1) ‘Animī’ or the super

human power of being as small as an atom (2) 'Laghimi' or the supernatural power of assuming excessive lightness at will, (3) 'Prāpti' or the supernatural power of obtaining anything we want, (4) 'Prākāmyam' or Irresistible Will, (5) 'Mahimā' or the supernatural power of increasing size at will, (6) 'Isitvam' or the supernatural power of getting lordship over the world, (7) 'Vasitvam' or the supernatural power of bewitching the minds of other persons, and (8) 'Kāmiवासयित्' or the supernatural power of suppressing our passions and desires

जिननायक (Sk जिननायक) the Leader of the Jinas—because he is the First Lord or *Tīrthankara* as the name *Ādinātha* shows, होउ (Sk भवतु) see notes on St 522

St. 553 The use of the word एष here shows the Firm Faith or Samyaktva of the prince Shripūla, for one having Samyaktva bows down only to a Vitarāga Deva and to none else रुद्र (Sk रुचि) (1) lustre (2) devotion रजिय (Sk रजित) (1) glowing (2) adhered to रणसेहर (Sk रत्नशेखर) Here the poet plays a *pun* upon his own name and hence it has two meanings here (1) a crest-Jewel made up of gems and, (2) our author whose name

is Ratnas'ekhara With these double senses of all these three words the whole phrase पण्यसुररयणसेहरररजियापाय can also be taken in two different senses (1) पणया सुरा तेसि रयणाण सेहरा तेसि रईहि रजिया पाया जम्स सो । ■ whose feet are glowing with the lustre of the crest jewels, made up of gems, of the gods who bow down to him (2) पणया सुरा च रयणसेहरो च तेहि रइए रजिया पाया जम्स सो । e whose feet are adhered to with devotion by Ratnas'ekhara and the gods who bow down to him

St 554 विद्विय (Sk विहित-वृत्त) done : e sung स्तवण (Sk सस्तवन) A prayer, a hymn (see notes on धुण in St 544) It is a technical term in Jainism generally called स्तवन, it being a part of what is called चैत्यवदन While saying this prayer one is to stop his body, mind and speech from all other activities concentrating his attention upon the virtues of the Jina The beginning portion of this prayer is called चित्तवदन (Sk चैत्यवदन) which is, as compared to स्तवन, a smaller hymn After this चैत्यवदन the whole process is also called चैत्यवदन because it is a salutation (वदन) of the idol or temple (चैत्य) After the चैत्यवदन a

miseries of the world, was himself given by the people the proper name 'Samana' or 'The Ascetic,' besides his two other names *Vardhamāna* i.e. 'The Increasing or the Advancer' (because his parents' prosperity was *increasing* day by day since his entrance into his mother's womb), and *Mahāvīra* or the Great Warrior (which name was given to him by the gods when they were pleased with his warrior-like exploits in his boyhood, as well as with his bearing patiently and courageously all the troubles and hardships of ascetic life) (Cf *Achārīṅga* II 15 177 *अ० ए०* Edition) After him other monks also came to be called *Samanas*

Sts 559 to 573 contain the sermon of the *chirana* ascetic before the Vidyādhara-king Kanakaketu prince Shripīla and others. This is one of the special features of our text as already noted in Part I (see Introduction page 42) This sermon does not tell us anything new but is simply a summary of the sermons of Gautamswāmi and Munichanda given at great length in Part I For a full and detailed explanation of all these Sts vide notes on St 545 It should also be

noted here that some of these Sts. contain beautiful Similes and Poetical Probabilities.

St. 559. सम्मं (Sk. सम्यक्) well.

St. 561. तत्थ रिद्धंता see grammatical note on दरिअ in St. 547. मेया (Sk. मेधा) sub-divisions.

St. 562. सुसाहुणो (Sk. सुसाधव) monks of good behaviour.

St. 564. जिततरंगारिज्जे (Sk. जितान्तरङ्गारिज्जा) those persons who have conquered the internal enemies. The Comm. explains "कामक्रोधाद्यान्तर्यैरिलोकाः" i. e. the internal enemies such as Sensuousness, Anger etc. Hence the internal enemies referred to here are Love, Hate, Anger, Pride, Deceit, Greed, Sensuousness etc. सुनाणे (Sk. सुशानान्) Those possessed of excellent (Omniscient—Keval) knowledge. सुपादिहेरादिसयप्पहाणे (Sk. सुपादिद्वारादिशयप्रधानान्) Characterised by the excellent *Prātihāryas* and *Atisāyas*. The *prātihāryas* are eight in number and the *Atisāyas* are four in number both of which together constitute the Twelve Merits—*Gunas* of the अर्हत् or अरिहत् (For a detailed explanation vide notes on अर्हत् in the notes on St. 545). प्रधान is explained as 'प्रकृत' by the Comm. which may be roughly translated here as 'characterised by.' संदेहसंदोहरयं (Sk.

The dust in the form of the collection (संदोह) of doubts. The *Tirthankaras* by their omniscience are said to remove the doubts of all persons. For the idea cf. the celebrated *Upādhāya* Uas'ovijayaji's following Guj. lines which are taken from one of his philosophical hymns—*Stavana* of the Jina:—

“तत्त्वमीति करी पाणी पाये, विभजा सेके आच्छु;
 बोधयुग्ध परमान दीजे तव, भ्रम नांजे सवि आच्छु.”
 जिणे रिहंते—see notes on अर्हत् in St. 545.

St. 565. दुष्टदुष्कर्मावरण (दुष्टाष्टकर्मावरण) The covering (i. e. obscuring) of the Eight bad Actions-karmas. In Jainism *Karma* is divided into Eight Main Divisions according to the nature (प्रकृति or स्वभाव) in which it binds the soul with *puḍgala*. They are as follows: (1) ज्ञानवरणीय (2) दर्शनावरणीय (3) मोहनीय (4) अंतराय (5) वेदनीय (6) आयु (7) नाम and (8) गोत्र. Out of these 8 main divisions of Karma, the first four are often called घाति Karmas, because they destroy the spiritual welfare of the soul and the last four are called अघाति as they do not do so. The former four are sometimes also called निकाचित or those which we are bound to experience, and the latter four अनिकाचित or शिथिल Karmas i. e. those which we may, by extraordinary exertions,

evade [The निकाचितकर्म's are also again divided into two sub-divisions viz (1) अल्पनिकाचित and (2) सुनिकाचित out of which the अल्पनिकाचितकर्म's can be destroyed up to a certain limit, by practising hard and extremely pure inward penance after which they must be experienced Contrary is the case in सुनिकाचित They must first be experienced up to a certain limit and then they can be destroyed by hard and extremely pure inward penance] The natural character (स्वभाव) of these 8 main divisions of Karma can be understood by 8 illustrations given in verse 38 of the नवतत्त्वप्रकरण as follows —

‘पटपट्टिहारसिमज्ज-हडचित्तकुलालभङ्गरिण ।

जह वरसि भाग, कम्माण वि जाण तह भाग ॥’

We shall discuss the same briefly below —

(1) The Nature of ज्ञानावरणीयकर्म It is just like a ‘bandage (पट)’ to our eyes (cf ‘पटुव्य चन्नुस्स त तयावरण’) Just as we cannot see anything if our eyes are bandaged, in the same way on account of the bandage of the ज्ञानावरणीयकर्म we cannot see anything by the eye of our knowledge Thus, in short, ज्ञानावरणीयकर्म obscures (1) & becomes a hindrance to a man in acquiring knowledge (2) The Nature of दर्शनावरणीयकर्म Just as a king

cannot see a man stopped by the door-keeper (प्रतिहार or वेचिन् Pk. वित्ति), in the same way the soul cannot see the things and objects of this world in their real nature, being stopped by the covering of दशनावर्णीयकर्म. (3) The Nature of मोहनीयकर्म. This is the most powerful of all Karmas, and it becomes a great hindrance in our getting सम्यक्त्व and pure character as well as asceticism. Its effect is just like that of wine (मद्य). Just as a man, who is drunk, becomes intoxicated and is unable to know whether he does a good thing or bad, in the same way a man under the influence of मोहनीयकर्म is unable to discriminate between Dharma and Adharma (religion and irreligion). (4) The Nature of अन्तरायकर्म. It is just like a treasurer (भाण्डागारी). Just as a great donor, such as a king etc. cannot give charity lavishly if his treasurer is a miser (because the latter often dissuades him from doing so by telling him that the kingdom is suffering from this loss and that etc.), in the same way, the soul, which is also of a charitable nature and which is possessed of Virya etc., cannot use them properly, so long as it is under the influence of अन्तरायकर्म. (5) The Nature of चेदनीयकर्म

This Karma creates happiness or misery to the soul. Just as a sword (असि) besmeared with honey, when licked by a person gives him taste at first but gives him pain afterwards on account of his tongue being cut or injured by the sword, in the same way under the influence of वेदनोपकर्म,, a man experiences momentary happiness, but suffers bitter pain afterwards (cf. the well-known मधुविन्दुदृष्टांत in Jainism) (6) The Nature of आयुर्कर्म. It is compared to a fetter or a shackle (हडि) Just as a man, who is fettered, cannot be set free until the king orders, in the same way under the influence of आयुर्कर्म the soul cannot be free from an existence (गति) until the period upto which it is to stay there is completed This Karma creates transmigration of the soul (7) The Nature of नामर्कर्म It is compared to a painter (चित्रकार) Just as a painter paints various designs and various kinds of persons, in the same way, through transmigration, the 'jiva' gets various names and existences (8) The Nature of गोत्रकर्म It is compared to a potter (कुलाल) Just as a potter makes good as well as bad pots, in the same way this गोत्रकर्म puts a man in a noble or a low family.

These are the 8 main divisions in which Karma is divided, and they themselves are further divided into various sub-divisions which we need not note here (Those desirous of knowing deeper details should refer to my notes on St 66 Part I) अणतनाणइसिरीचउक्क (Sk अन्तर्ज्ञानादिर्भीचतुष्क) Same as सिद्धाणतचउक्क (Sk सिद्धान्तचतुष्क) mentioned in St 25, Part I. Lat it means 'the four fold wealth in the form of Infinite Knowledge etc.' i.e. 'The Four Infinities of a Siddha' viz (1) अनन्तज्ञान or Infinite Knowledge, (2) अनन्तदर्शन or Infinite Vision, (3) अनन्तसुख or Infinite Happiness and (4) अनन्तवीर्य or Infinite Prowess, Exertion or Ability. The Comm explains - "अनन्तज्ञानदर्शनसुखाकरणवीर्यं" सभगलोगगपयप्पसिद्धे (Sk समग्रलोकाग्रपदप्रसिद्धान्-प्रकरणेन सिद्धत्वमाप्तान्) Who have attained or reached the highest place in the whole universe i.e. who are at the top of the universe. In the famous Uttara dhyayan Sutra (Adhyayana 36, Sts 53 to 64) of the Jains the place or abode of the Siddhas technically known as *Siddhas* ॥1 (The Stone for the Siddhas) is thus described -

“ चारसार्द्धं जियेणोद्धं सद्धस्सुवरिमवे ।

इसीपम्भार नामाणो पुदवि छत्तसठिया ॥

- “ पणयाण सयसहस्सा जोयणाणं तु आयया ।
ताव्हयं चेव विच्छिन्ना तिगुणो साहिय परिरथो ॥
- “ अट्ठजोयण वाहला सा मझंमि वियाहिया ।
परिहायंति चरिमंते मच्छीयपत्ताओ तणुययरी ॥
- “ अज्जुणसुवन्नगमई सा पुढवी निम्मला सहाधेणं ।
उत्ताणय छत्तसंठिया य भणिया जिणवरेहिं ॥
- “ संसंरु-कुंदसंकासा पंडरा निम्मला सुहा ।
सीयाव जोयणे तत्तो लोयंतोओ वियाहियो ॥
- “ जोयणस्स उ जो तत्थ कोसो उवरिमो भवे ।
तस्स कोसस्स छम्भाव सिद्धाणो गाहणा भवे ॥
- “ तत्थ सिद्धा महाभागा लोयगंमि पइठिया ।
भवप्पदंचउ मुक्का सिद्धि वरगइं गया ॥ ”

From this it is clear why the Siddhas are, here said to have attained the highest abode in the whole universe. सिद्ध-For the conception of a *Siddha* or Liberated Soul in Jainism vide notes on the term *Siddha* in the notes on St. 543. Also refer to the Uttarādhyayana Sūtra; Adhyayana 36, Sts. 49 to 68.

In the नवतत्त्वप्रकरण verse 55, the Siddhas are said to be of fifteen kinds as follows:—
“ जिण अजिण तित्थ तित्था, गिहि अन्न सल्लिग धी नर नपुंसा । पत्तेय सयंबुद्धा, बुद्धावोद्धिय इक्कणिक्का य ॥
(For further details see नवतत्त्वप्रकरण verses 55 to end).

The 'state or nature of a Siddha is thus

given in the Āchārāṅga Sūtra I. V. 6. sūtras 173, 171 आ. स. Edition:—

“सन्ने सरा नियद्वंति, तक्का जत्थ न विज्जइ. मई तत्थ न गाहिया, ओए, अप्पइट्ठाणस्स सेयत्ते, से'न दीहे न हस्से न चट्ठे न तंसे न चउरंसे न परिमंडले न नीले न लोहिण न हालिहे न सुक्किले न सुरमिगंधे न दुरमिगंधे न लिसे न कडुए न कसाए न अंबिले न मडुरे न कक्खडे न मउणे न गरुए न लहुए न उण्हे न निद्धे न लुक्खे न काऊ न टहे न संगे न इत्थी न पुरिसे न अन्नहा एरिन्ने सप्पे उवमा न विज्जए, अरुदी सत्ता, अपयस्स पयं नत्थि। से न सइ न रुवे न गंधे न रसे न फासे, इक्खे त्ति येमि॥”

In जीवविचारप्रकरण, शांतिसूरी describes a Siddha thus.—

“सिद्धाण नत्थि देहो, न आउकम्मं न पाणजोणीओ ।

साइअगता तेसिठिं जिज्जागमे भणिया॥” (verse 48.)

St. 566. For similar ideas in the first line cf. Sts. 230 and 246 Part I. which are give in the Appendix II. as सुभाषितs nos. 12 and 13. महंहे (Sk. महत्-पूजयत्) worship. लहुं (Sk. लघुं) in a short time, soon, quickly.

St. 567. सुत्त (Sk. सुत्र) The bare sacred text which is here compared to “sweet water.” अत्थ (Sk. अर्थ) the meaning of the Sūtras i. e. the Commentaries such as निर्मुक्ति, भाष्य, चूर्णि, टीका etc. on the Milasūtras or bare sacred texts, which are here compared to ‘milk.’ सर्वगमयस्सुअ (Sk. सर्वगमयश्चुत.) The Śrūta or

Heard Knowledge constituted of 'Aversion to worldly life-Samvega.' This, shows that, from the religious texts and the commentaries thereon we are to, learn nothing else but "Aversion to worldly life" which is the sole essence of them and the cultivation of which was the sole aim with which they were written. This is the essence not only of the Jain Philosophy but also of all other important Indian Philosophies all of which aim at renunciation and Aversion to worldly life. This Aversion to worldly life-Samvega is here compared to nectar. विस्तुभ (Sk. विधुत well-known. पीनन्ति (Sk. पीणन्ति-तृप्तीकुर्वन्ति) satiate.

St. 568. खत (Sk. क्षान्त) forgiving. "Forgiveness" is one of the Ten Duties or Qualities of a Monk-*Dasaviho Munidhammo*-which are enumerated in the following verse:-

"पंती मह्य अज्जव, मुत्ती तव, संजमे य वोद्धव्वे ।

सच्चं सोमं अकिचणं च वंसं च, जइयस्सो ॥"

(नवतत्त्वप्रकरण St. 29.)

Thus they are: (1) क्षान्ति forgiveness, (2) माद्वं humility, (3) अज्जव straightforwardness, (4) मुत्ति (निलोभता) freedom from avarice etc, (5) तप penance, (6) संयम control, (7) सत्य truth (8) शौच purity and cleanliness, (9) अकिचन non-possession

and (10) ब्रह्मचर्य celibacy As opposed to these ten qualities, there are also what are known as the ten Kāśīyas or सत्सारथ्येणी viz क्रोध, मान, माया, लोभ, राग, द्वेष, कल्ह, अभ्यास्यन, पैशुन्य and रतिविरति दत्त (Sk. दान्तदमयुक्त) possessed of self control, hence it resembles संयम among the ten qualities mentioned above सुगुप्तिगुणे (सगुप्तिगुप्तान्) protected by the Three excellent Modes of Protection—*Guṇas* which are (1) मनोगुप्ति (2) वचनगुप्ति and (3) कायगुप्ति—i.e. the protection of the (1) mind (2) speech and (3) body from their employment into sinful Śākyā activities They are called 'Modes of Protection' because the protection of these three (mind, body and speech) protect us from falling into worldly life again and again (Also vide notes on St 771) मुक्त (Sk. मुक्त) as already explained before 'मुक्ति or freedom from avarice' is one of the Ten Qualities of a Monk पसत (Sk. प्रशान्त) equanimous गुणयोग (Sk. गुणयोग-सम्बन्ध) possession of good qualities or virtues The qualities referred to here are the Ten Qualities of a monk already discussed above

St 569 दृढउक्तासुसद्धान (द्रव्यपटकादि सुश्रद्धा) Firm and Right Faith in the Six *Dravayas* or *Padārthas* i.e. Predicaments or Entities The Five *Astikīyas*—Categories

together with the कालद्रव्य constitute what are known as the षट्द्रव्यस or द्रव्यषट्क (i. e. the six kinds of matter in the universe). The Five *Astikâyas* [अस्ति means प्रदेश i. e. 'an atom' and काय 'a collection hence अस्तिकाय means 'that (matter or category) which is a collection of many atoms'] are (1) धर्मास्तिकाय It is thus explained "चलणसहायो धम्मो" Thus Dharmâstikîya helps the 'jiva' and 'pudgala' (matter) in making movements. Just as a fish has got in itself the capacity of swimming, but it can do so only with the help of water, or just as the eye has got in itself the power of vision, but it cannot see without the help of light, or just as a bird has got in itself the capacity to fly, but it cannot do so without the help of air, in the same way the 'jiva' and the 'pudgala' have got in themselves the capacity to move, but they cannot do so without the help of that matter or पदार्थ known as "Dharmâstikîya". (2) अधर्मास्तिकाय It is explained thus "थिरसंठाणो अधम्मोय" (संठाण here means स्वभाव). Just as the Dharmâstikîya helps the 'jiva' and the 'pudgala' in making movements, in the same way Adharmâstikîya helps them in stopping movements i. e. it helps them in taking rest. Just as a

traveller takes rest under a tree, or a fish on an island in the same way on Adharmīstikāya rest the 'jīva' and the 'pudgala'. Thus it is with the help of the Dharmīstikāya that we are able to speak, breathe, come and go etc. and it is with the help of the Adharmastikāya that we are able to stop, sit, stand etc. (3) आकाशस्तिकाय It has been thus explained 'अवगाहो आगत' The Dharmīstikāya and the Adharmastikāya extend as far as what are called 'The Fourteen Rajalokas in Jainism'. But the Ākāsastikāya pervades the whole universe constituted of 'Loka' and 'Aloka'. It gives space to Dharmastikāya, Adharmīstikāya, jīvas and pudgalas. It is divided into two divisions (1) लोकाकाश That Ākāsastikāya which is pervaded by Dharmīstikāya is called Lokīkīś'a. It is said to resemble the shape of a man who stands with his two legs apart and with his two hands on his waist. (ii) अलोकाकाश The remaining Ākāsastikāya is known as Alokīkīś'a. It is said to be of the shape of a round hollow ball. In this Alokakāśa there is only one 'Padārtha' or matter viz. Ākāsīstikāya, whereas in the Lokakāśa there are all the द्रव्य or Padārthas. It is due to the presence

of Dharmāstikāya and Adharmāstikāya that the 'jivas' and the 'pudgalas' can move freely in the Lokākāś'a. But as these are not found in the Ālokākāś'a even powerful gods like Indra cannot enter it; and that is also the reason why even the Siddhas stop at the top of the Lokākāś'a. (4) पुद्गलस्तिकाय. All the three, Dharmāstikāya, Adharmāstikāya and Ākāśāstikāya, as well as Jivāstikāya are अरूपी (i. e. formless), and they are constituted of स्कंधs made up of देशs and प्रदेशs which can never be separated. Pudgalāstikāya, on the other hand, is रूपी (i. e. having form) and is constituted of स्कंधs which can be separated into देशs, प्रदेशs and परमाणुs (atoms). Its परमाणुs meet, and are separated every moment. In the नवतत्त्वप्रकरण verse 11, its qualities are thus described:

“सद्व्ययार उज्जोय, पमा छाया तवे हि य ।

यन्न गन्ध रसा फासा, पुग्गलाणं तु लक्खणं ॥”

Hence a pudgala is 'that matter which is possessed of the qualities of sound, darkness, light, luster, image, heat, colour, smell taste and touch. It is divided into four main divisions' "...पुग्गल जीवाण पुग्गला चउहा । संघा देश पणसा, परमाणु चेव नायत्था ॥". Thus, they are स्कंध, देश, प्रदेश and परमाणु. (5) जीवास्तिकाय-The

Pudgalāstikāya and the Jivāstikāya, like Dharmāstikāya and Adharmāstikāya, extend as far as Lokākas'a i. e. as far as the Fourteen Rājālokas. The qualities of a 'jīva' are thus given in the नवतत्त्वप्रकरण verse 5:—

“नाण च वृत्तण चैव, चरित्तं च तयो तदा ।

विरिय उद्योगो य, धयं जीवस्स लक्षणं ॥”

and in the न्यायायतार सूत्र of Shrimad Siddhasena Divākara, verse 31, a jīva is thus defined:

“प्रमाता स्थान्यनिर्भासी कर्ता भोक्ता निवृत्तिमान् ।

स्वसंवेदनसंसिद्धो जीवो क्षित्याद्यनात्मकः ॥”

Somewhere else, it is thus defined:—

“यः कर्त्ता कर्ममेवानां, भोक्ता कर्मफलस्य च ।

संसर्त्ता परिनिर्वाता, स ह्यात्मा नान्यलक्षणः ॥”

(For further details vide नवतत्त्वप्रकरण and जीव-विचारप्रकरण). Now काल remains to be explained. As it is quite evident, its गुण or quality is to make a thing old or new. It is divided into three well-known main divisions viz. Past Present and Future, or sometimes it is divided into अघन्य, मध्यम and उत्कृष्ट. It has also got many sub-divisions, which are briefly enumerated in the thirteenth verse of the नवतत्त्वप्रकरण which says:—

“समयावली मुहुत्ता, दीदा पक्खा य मास घरिस्सा य ।

मणियो पलिया सागर, उस्सपिणिसण्णिणी फालो ॥”

निश्चयकाल also. (For further details on काल and the Six Dravyas vide the discussion on verses 13, 14 नवतत्त्वप्रकरण, Mehsānā Edition). दसणं (Sk दर्शनं) This is a highly technical and significant term and constitutes, as we know, one of the Nine Dignities in Jainism. It has two important senses. Frequently and generally it is used in the sense of (1) 'Right and Firm Faith'. *Samyaktra* is its synonym in this sense. But sometimes it has the sense of (2) 'Right Vision' also. In its first sense of *Samyaktra*, *Dars'ana* is the most important thing in Jainism. Without this *Dars'ana* or true and Firm Faith in, the words of the Jina everything else is useless. Even Knowledge and Character fail, without *Dars'ana*. Hence it is that it has been given the first place by Umasvāti in his well-known *sūtra* "मन्यग्दर्शनज्ञानचारित्र्याणि मोक्षमार्गः." दर्शन or जिनययणमुसद्दहण is a very important and essential quality which a true Jain must possess. For a real Shravaka it is indispensable, so declare the *Agamas* cf. "जिणाणां धम्मो"; also "तं यत्र मयं नीसकं जं जिणेहि पदेइय" etc. Thus religion consists in following the commandments of the Jina, believing them

to be perfectly true, keeping no doubts whatsoever. In fact, a true religious life begins only with the attainment of *Dars'ana* or *Samyaktva* without which any number of lives are a mere 'wasteful luxury'. With the obtainment of *Samyaktva* or *Dars'ana* it becomes 'a sound investment' and yields the fruit of *Moksha*. This is aptly illustrated by the example of Lord Mahāvīr himself who obtained *Samyaktva* in his birth-*bhava* as *Nayasāra*, his 27 births beginning from and subsequent to this only being regarded as worthy and important—a sound investment, all innumerable births previous to this being regarded as a mere wasteful luxury.

The same was the case with his first Disciple—*Ganadhara* Gautamswami who in his state of the Brāhmin *Agnibhuti* was possessed of a store of knowledge but it was, from a religious point of view, quite useless and became 'a sound investment' only when he obtained *Samyaktva* at the holy feet of Lord Mahāvīr. The same is the case, with all our worldly knowledge which is quite useless, from a religious point of view,

giving a free vent to thinking and contemplation. All this discussion will clearly explain the next term *सर्वगुणप्रधानं* (Sk. *सर्वगुणप्रधानं*) the foremost among all qualities. *कुम्भादद्यादी-कुम्भाद* . *एव* . *द्यादी-कुम्भाद* (Sk. *कुम्भादद्याद्यः*). *कुम्भाद* is explained as 'हन्वादा' by the Comm. Hence 'it means 'accursed doctrines i. e. heretic doctrines'. Hence the whole phrase means 'diseases in the form of heretic doctrines.' When going with *रसायन* it may be translated as 'incurable diseases.' *रसायन* (Sk. *रसायन*) an elixir of life (*elixir vitae*), any medicine supposed to prolong life and prevent old age. The Comm. explains: "जराव्याधिनिदोषं रसायनमुच्यते."

St. 570. *ज्ञानं* (Sk. *ज्ञानं*), knowledge. In Jainism knowledge is said to be of five kinds. Cf. The *Nandisutra* of *Shrimad Jevajñhaka-Sāri*, which says: "ज्ञानं पंचविदं तत्तत्, न जटा-प्रमिषिबोद्धिजनानां, सुखनानां, मोहिनानां मणवज्जनानां केवलज्ञानं" (सू. १.) i. e. 'knowledge is of five kinds viz. *Abhinibohika* or *Mati* (i. e. knowledge which we obtain by means of our talent), *Shruta* (or

power of which we are enabled to know whatever things happen in a particular part or region of the universe within a certain specified limit, great or small, without the use of the senses or the mind), Manahparyāya (or knowledge by means of which we are enabled to know, without the use of the senses or the mind, the thoughts and desires of the minds of other persons), and Kevala (or Omniscience). पदान (Sk. प्रधानं) prominent. For the prominence given to Knowledge-*Gñāna* in Jainism note the following Guj. line: "ज्ञानी आशोआसभां इहे इहीन इभने क्षय." नयचक्रसिद्धं (Sk. नयचक्रसिद्धं) the Comm. explains "नयानां नैगमादीनां चक्रेण-समूहेन सिद्धं निष्पन्न." i. e. constituted of the collection of the (Seven) *Nayas* or Philosophical Systems such as *Naigama* etc. नय may be roughly defined as 'a system of mental thinking for expressing in words our knowledge of a thing which we have obtained by the help of our senses or otherwise'. Such a system of नय is mainly divided into two divisions viz. (i) द्रव्याधिक and (ii) पर्यायाधिक, or sometimes into (i) अर्थनय and (ii) शब्दनय or, (i) व्यवहारनय and (ii) निश्चयनय. But generally Jainism, this system is divided into seven

divisions known as the सत्तनय or the Seven Nayas. They are (i) नैयम (ii) सग्रह, (iii) व्यवहार (iv) ऋजुसूत्र (v) शब्द (vi) सममिरुद्ध and (vii) परंभूत तत्तावबोद्धिकमय (तत्तावबोद्धैकमय) consisting of the preaching of the true nature of things—*Tattha* alone पुरत—पुर is a Ph root for Sk स्फुर 'to shine etc.' माणिक्यदीपमय (Sk. माणिस्यदीपमय) like a lamp made up of rubies तमो (Sk तम) It has two meanings here (1) 'ignorance' when it goes with नाण and (2) 'darkness' when it goes with माणिक्यदीपमय

St 571 सत्तर This is an important technical term and is one of the Nine (according to the Digambaras 'Seven' including *pīpa* and *punya* under *Āshraṭa*) Fundamental Categories of Truth—*Navatattvas* in Jainism which are enumerated in the following verse —

“ जीवाजीवा पुण्ण पावासव संवरो य निन्दरणा ।
 यन्वो मुत्तरो य तद्वा नयतत्ता हुति नायध्या ॥ ”
 (नयतत्वप्रकरण verse 1)

As for the sixth viz *Samīaratattva* it is defined in the *Shaddars'ana-Samuchchaya* by Haribhadra Sāri (edited by Luigi Suall, Ph D of Bologna one of the pupils of Professor Dr Hermann Jacobi,) as follows — 'सत्तरस्तत्र रोधस्तु' and commenting upon this sūtra the commentator Gunaratna Sāri remarks —

"मिथ्याचाविरतिक्वयाययोगानामाक्षराणां सभ्यमर्शनप्रतिप्रमादपरिहारक्षमादिगुप्तित्रयघमांनुपेक्षामिनिरोधो निवारणस्थगन सवर, पर्यायकथनेन व्याख्या । आत्मन कर्मोपादान हेतुभूतपरिणामामात्र. सवर इत्यभिप्रायः ॥". Hence *savar* may be roughly explained as follows 'It is the suppression or annihilation of the four principal inward causes of the Influx of Action-*Āśhrata* (i. e. causes which bring *Karma* to the soul) viz (1) मिथ्यात्व or False Faith, (2) अविरति or Attachment to worldly things, (3) क्वाय or giving vent to Anger, Pride, Deceit and Greed, and (4) योग or Employing one's mind, body and speech in worldly things, by means of *Samyaktva* or Right Faith, aversion to worldly life, abandonment of carelessness-*pramāda*, forgiveness, the Five Modes of Careful Movements-*Samutis* (such as careful going, careful speaking etc.) the Three Modes of Protection-*Guphis* and watchfulness etc (i. e. all the 57 divisions referred to below)' In other words, it is 'the absence of that mental condition or feelings-*parināma* which becomes the cause of the influx of *I karma*' It is divided into 57 divisions viz. 5 *Samutis* (or Modes of Careful Movement), 3 *Guphis* (or Modes of Protection), 22 *Parisahas* (or Hardships),

Ten fold *Yatidharma* (or the Duties of a monk) and 5 *Chāritras* (or Kinds of Conduct) Some of these terms are briefly discussed at various places in these notes wherever there has been a reference to them, and for a full and detailed explanation on them and the remaining vide नवतत्त्वप्रकरण Mehānī Edition Verses 25 to 33 and the notes in Guj thereon मोहनिरोधसार (Sk मोहनिरोधसार) The essence (सार) of which is the suppression : (and annihilation) of *Moha* : i.e. मोहनीयधर्म, for the nature of which see the notes on St 565 पञ्चण्यार (Sk पञ्चप्रकार) which is of five kinds. Here the reference is to the Five Kinds of Conduct-*Chāritras* already referred to in the notes on the term सार above They are (1) सामायिक चारित्र or complete Renunciation of worldly things and the propitiation of Right Faith Right Knowledge, and Right Character etc, (2) छेदोपस्थापनिय चारित्र i.e. cancelling asceticism practised previously for the expiation of evil behaviour and accepting it anew, (3) परिहारविशुद्धि चारित्र or that asceticism which consists of the practising of a particular kind of penance known as परिहारव्रत for 18 months for the purification of the soul, (4) सूक्ष्मवपराय चारित्र i.e. that asceticism in

which the soul has destroyed all the emotions-
lasiyas (viz Anger, Pride, Deceit and Greed)
 except a tinge (सूक्ष्म) of Anger (सपराय) A *jīva*
 obtains this *Chīritra* when it comes to the
 stage of the 10th गुणस्थानक (5) यथाख्यात चारित्र
 or that asceticism which is propounded by
 the Tirthankaras to be free from all emotions
 and karmas The *jīvas* who obtain the stage
 of the 11th, 12th, 13th or 14th *Gunasthāna* a
 are possessed of this *Chīritra* which leads
 them to liberation (For a fuller explanation
 of all these *Chīritras* vide Sts 32-33 of
 नवतत्त्वकरण, Mehsīnī Edition, and the Guj
 notes thereon) विगताचार (Sk विगतातिचार) free
 from (the 124) *Atichāras* i.e. violations of
 religious duties and injunctions. (For the 124
Atichāras of a *Shūdraka* see पाक्षिकादि भतिचार
 in *Panchapattīsamānāsīka*, Mehsīnī Edition
 pages 221 to 241, also study ब्रह्मसूत्र therein
 and also read notes on St 26 Part I)
 मुख्यगुण (Sk मुख्यगुण) constituted
 of various Principal and Subordinate Qualities
Gunas The Principal qualities alluded to here
 are the Five Great Vows—*Panchamahāvratas*
 of a Jain *Siddha* viz (1) complete abstinence
 from injury, (2) the same from lies, (3) the

intercourse and (5) the same from any sense of possession of property. They are respectively termed सन्धपाणाद्यायवेरमण, सन्धमुसाद्यायवेरमण, सन्धदिण्णाद्यायवेरमण, सन्धमेहुणवेरमण, सन्धपरिगहाराद्यभोयणवेरमण. In the case of a Shrāvaka or layman the *Mulagunas* are the five *Anuvratas* or Lesser Vows i. e. the same Five Great Vows in a less stringent form. As for the Subordinate Qualities (so called because they support and nourish the Principal Qualities), they are the remaining *gunas* out of the 27 *gunas* of a monk with the exclusion of the Five Great Vows. (For details of the remaining *gunas* vide note on the term *Siddhu* in the notes on St. 545). The *Uttaragunas* also include, as the Comm. remarks, "पिण्डविशुद्ध्यादयः" i. e. the purity of alms etc. also. In the case of a *Shrāvaka* the Subordinate Qualities are the Seven *Sikshāvratas* or the Disciplinary Vows (for detailed explanation of which vide my notes on चारसवयाई in the notes on St. 33 Part I)

सच्चरितं (Sk. सच्चरित्रं) Excellent asceticism.

St. 572. चञ्चं तद्दार्म्यतरमेयमेयं-तवं (Sk. चाहं तथाऽभ्यन्तरमेदमेदं-तपः) The Penance consisting of two main divisions वाह्य or outward and अभ्यन्तर or inward. These two are again sub-

divided into 6 kinds each and thus Penance is said to be of Twelve Kinds in Jainism which are explained in the following verses of the णाणमिसूत्र (also called पंचाचारअट्ठगाहा) thus -

" वारसविहमि वि तवे, सन्मितरवाहिरे कुसलदिट्ठे ।

अगिलाइ अणाजिवी, नायज्जो सो तवायारो ॥

" अणसणमूणोयरिआ, वित्तिसंखेवणं रसच्चाओ ।

कायकिलेसो संलीणया य वज्झो तयो होइ ॥

" पायच्छिन्नं विणओ, धेयायच्चं तहेव सज्झओ ।

झाण उस्सग्गो वि य, अम्मितरओ तयो होइ ॥ "

Hence the six kinds of outward penance are (1) fasts-*anas'ana*, (2) not filling one's belly completely-*unodariyaṭṭi*, (3) suppressing one's cravings-*Vullisamīshepa*, (4) abandonment of attachment to tastes-*vasatiṭṭha*, (5) mortification of the body-*kīyakhes'a*, and (6) guarding the organs of sense from going astray-*samīnati* The six kinds of inward penance are (1) repentance-*prāyaścitta*, (2) modesty-*vinaya*, (3) waiting upon and serving-*carīachhaya*, (4) study-*śīldhaya*, (5) meditation-*dhyāna*, and (6) not caring for the body-*kīyolsarga* तपेइ (Sk तपत) practise, (see the grammatical note on St 431) आगमियं (Sk आगमिष्यं) prescribed in the Sacred Books-*Agamas* The *Āchāṅga Sātra*, the very first of the Jains, precribes five-fold *anas'ana*

or religious death and other kinds of penances as well. References to penance are found in various other Āgamas and religious books and hence it is called *आगमियं* here because it has got the authority of the scriptures (It is interesting to note here that Gandhiji's ideals of penance have their genesis in the Jain Āgamas propounded by Lord Mithivir because, as he himself says, he is influenced in his fasts by his mother and Rājchandra whom he regards as one of his Gurus, both of whom had a faith in Jainism and who, in their turn, thus, took their ideals of penance from the Jain Scriptures. It should, however, be borne in mind that Gandhiji's fasts are not pure Jain fasts) *निरास* (Sk. *निराश*) without any hope of fruit or reward—or *Nivānu* (Sk. *Nidāna*) as it is called in Jainism, it being one of the three *शल्य*s or *darts* in Jainism, (the remaining two darts—*S'alvas* being '*Intrigue-Mayā's'alya*' and '*False Belief-Mithyātvas'alya*') *Nidāna* (or *Niyānu*) is 'the desire to be a king or a rich merchant or a god as a fruit of merit or austerity.' Penance practised with such desires mars the spiritual welfare of the soul in the end. Hence real penance which enables us to

श्री) may be translated here as 'affluence, prosperity'

St 574 सन्ना (Sk. संज्ञा) sign दंसद् (Sk. दर्शयति) दंस is a Pk. root for Sk. दर्शय् to show, to point out.

St 575. जाज्ञा (Sk. ज्ञात्वा) having known
For the grammatical form see notes on St 411 Also see notes on St 500 सरूप (Sk. स्वरूप) may be translated here as 'the account of life.' (Lit it means 'nature etc')

St 576 आमूलचूलम् (Sk.) from beginning upto the end Cf अय...इति.

St 577. जेगराय० see notes on द्रिय in St 545 होही (Sk. मयिष्यति) will become (see notes on St 501, also on St. 521) रायाहिराजो (Sk. राजाधिराज) a sovereign king

St 578 अपयग्ग (Sk. अपवर्ग) Liberation, final beatitude

St 579. नयपयपसाया (Sk. नवपदप्रसादात्) It should be noted here that the Abl sing termination is often dropped in Prakrit

St 580 पडिहल (Sk. प्रतिहल) adverse. लहिदी (Sk. लप्स्यते) see notes on St 573, also on St 521 It is worth noting that the Ch'irana ascetic predicts, here, as it were, the death

of Dhavala which takes place at the end of Part II.

St. 581. सिष्य (Sk.) The Comm. explains this term as "निष्पन्नं." Hence it means 'completed' i.e. the description of which has been completed i.e. which has been already described. सिष्य also means (1) holy or (2) celebrated; and any of these two senses may as well be taken here. होही see notes on St. 577.

St. 582. संपत्तो (Sk. संग्राम्पत्तः) lit. went i. e. flew गयणमग्न (Sk. गगणमार्ग) the aerial path. पामुक्त्वो (Sk. प्रमुखः) headed by, (in this sense it is generally used at the end of a compound). For the grammatical form see the grammatical rule laid down in the notes on St. 411.

Sts. 583, 584. दारुण (Sk. दत्वा) see notes on St. 411. मिलिष सयलमिनयल्लोयमि when all the people had assembled together (in the vicinity of the temple). This is an instance of what is called Locative Absolute. मह (Sk.) a festival. (It also means a sacrifice etc). पाणिग्रहणं (Sk. पाणिग्रहणं) the ceremony of accepting the hand of the bride; cf. the word हयलेय in St. 153 Part I. which is a Des'i word having the same sense; also cf. Guj. 'दशभेक्षण,' 'दशेवाशे'

St. 585. सुसारपरिचारे (Sk.) The Comm. explains; “ सुतरं सारः परिवारो दत्तः अतिशयेन ” सुसार lit. means ‘ having good essence i. e. large. ’ Hence the whole phrase here means ‘ a large retinue ’.

St. 586. ढिओ (Sk. स्थितः) see notes on St. 477.

St. 587. चैत्यहरंमि (Sk. चैत्यगृहे) see notes on St. 510. पूजाप्रभावनाहिं (Sk. पुजाप्रभावनाभिः) by performing *decorations* and other kinds of worship of the idol and distributing things of arbitrary value to the persons attending religious festivals, sermon-meetings etc. and doing various other acts for the *uplift* of the Jain Religion.

St. 588. चित्तमास (Sk. चैत्रमास) The Chaitra month. अष्टाह्निमास (Sk. अष्टाह्निका)—generally called अष्टह्नि in the vernacular—is a special term in Jainism meaning ‘ a collection of eight consecutive religious days ’ on which the Jains are expected to abstain from what they call आरंभसमारंभ i. e. from all sinful actions involving ‘himsā’ of any living creature, great or small. There are such 6 अष्टह्नि in a year viz:—one in the month of कार्तिक, one in the month of फाल्गुन, one in the month of आषाढ, these being known as the *Chaturmāsī* (i. e.

abode i. e. the temple of th Jina; same as चेद्वहर in St. 587. सुवलाण्य. This word has not been explained in पादमसदमहण्यो of Hargovind-dāsa Sheth. The Comm. explains it as 'जनोपवेशनस्थान.' Hence it means 'a place in a temple where persons can sit; a place in a temple fit for sitting.' जिणमहिम (Sk. जिनमहिमानं) a festival in honour of the Jina; cf. the word मह in St. 585. दंडपासिम (Sk. दण्डपाशिक) a head police-officer, a constable. सत्यवणिम (Sk. सार्धवणिक्) a leader of merchants. दाणभगं काडं (Sk. दानभङ्गं कृत्वा) having failed to pay the toll. भग्ना (Sk. भग्ना) broken, disobeyed, failed to obey.

St. 591. सासणणसो (Sk. शासनादेशः) order of punishment. हरिञ्जति (Sk. ह्रियन्ते) is taken; for the grammatical form see notes on St. 427.

St. 592. मारणदेश (Sk. मारणदेशः) order of punishment of death. ठिमो—see notes on St. 586. For the idea in the second line refer to the detailed explanation given in the notes on St. 511. जिणहर see notes on St. 510.

St. 593. छोटाविय (Sk. छोटावित्वा) having got released. छोड is a Pk. root for Sk. छोड्य् to release.

St. 594. मंचदिया (Sk. संश्रूढा) The Comm.

explains it as " गमणाय प्रगुणीभूताः स्म " i. e. are ready for departure.

St. 597. तुरियं (Sk. त्वरित) quickly. पयाणेद् or पराणेद्, as Ms. ए and आ. स. read it, is=Sk. प्राप्य i. e. take. .

St. 599. घलियो (Sk. चलितः) turned back, returned.

St. 600. सारसापरिचारं see notes on St. 585.

St. 601. दुन्दुहीओ मेरीओ see notes on St. 412.

महल see notes on St. 409 and 545.

St. 602. पालय (Sk. पालक) It is the name of a *vimāna* or celestial car. देविदो (Sk. देवेन्द्रः) lord of the gods i. e. Indra.

St. 603. आढसो (Sk. आरब्धः) began.

St. 605. कयत्यो (Sk. कृतार्थः) one whose purpose is fulfilled, happy, blessed.

St. 606. ससलुय (Sk. सशल्य इव) like a person who has been pricked by a thorn. For the grammatical form see notes on St. 411.

St. 607. इगल्यो-see notes on St. 444. दृष्य (Sk. दर्प) pride. कंदृष्य (Sk. फन्दर्य-काम) sensuousness, lust. This is its secondary sense. Its primary sense is 'Cupid, the god of love (see notes on St. 546). जलणुव्य (Sk. ज्वलनो इव) like fire. For the grammatical form see notes on St. 411. संतावद् (Sk. सन्तापयति) tortures, afflicts, gives pain. For the idea in this verse cf. the

second line of St 594 Also of the following lines taken from the Uttarādhyayana Sātra Adhyayana 8th -

‘ कलिण पि जो इय लोम पडिपुन दलेज्ज एक्कस्स ।
 तेणादि से न तूलेज्जा इह दुप्पर ए इमे थाया ॥
 “ जहा लामो तहा लोमो लामा लोमो एवद्ध ।
 दोमास्सकय कज्ज कोट्टिए धि न निट्ठिय ॥ ”

St 608 इल्लवल्तो इल्लवल is a Desi root in the sense of ‘to be greatly uneasy, to be severely pained to be tortured or afflicted’ and appears to be onomatopoeic

St 609 चाइव (Sk चायते) चाइ is a Ph root for Sk चाय to give pain to afflict (see Hem VIII 1 187) जेण see notes on St 402, 592 दुइ see notes on St 442

St 610 दुस्ताही (Sk दुरन्ताधि) The Comm explains it as “दुस्तेन अन्तो यस्य स दुरन्त आधि-मानसिक दुःख” i e a mental pain whose end is difficult to be reached

St 613 जुज्जए (Sk युज्यते) behoves For the grammatical form see notes on St 402

St 614 सगो The Comm explains it as “संयोग” i e union, attachment तप्पय (Sk तपय) It is the name of one of the principal Nāgas or serpents of the Pātāla-the nether worlds son of Kās’yapa and Kadru, (saved the intercession of the sage Astika from

being burnt down in the serpent sacrifice performed by the king Janamejaya in which many others of his race were burnt down to ashes) The desire of getting the crest gem of this *taxala* serpent is very formidable Equally and even more formidable is the desire of Dhavala to get his master's wives

St 615 पाणद्रोहकरण (Sk प्राणद्रोहकरण)
The Comm explains "प्राणेषु द्रोहकरण जिघांसा विधान Hence it means 'taking away life treacherously, killing निग्रधन (Sk निग्रधन)
The Comm explains it as " कारण
the cause

St 617 इत्तिअ It is Pl for Sk इयत् or एतावन् upto this (see Hem VIII 2 156)

St 618 कालाउ may be taken here in two senses (1) from death (2) from Mahākāla

St 619 दोहमण कुण (Sk द्रोहमन कृ) to be treacherous to

St 620 The last word दोजीहा in this verse has got two senses (1) a wicked person, (2) a serpent Consequently all other adjectives have also two senses each मलिणा (1) black (2) vicious कुटिलगइयो (Sk कुटिलगतय) (1) moving in a zigzag way, (2) of crooked habits परछिहरया (Sk परछिद्रता) (1) addicted to finding out the holes of other insects etc

(and killing them), (2) addicted to finding out the drawbacks in others भीषण (1) formidable, (2) dangerous डसण (Sk दशना) (1) biting, (2) back biting, scandalising पयपाणेणं (Sk पय दुग्धपायनेन) feeding with milk लालतयस्स It is an onomatopoeic word having the sense of ' fondling '

St 621 The Comm makes the following remark on this St —“ इहानुत्तमपि त्वरा इति उपमानपदमर्थसम्यग्वाद् ब्राह्म ”. Hence all the adjectives here also have double meanings दयडीयदुसीलदगा (Sk प्रकटितदुशीलतांगा) (1) who manifest in their bodies their wicked nature, (2) which manifests uncasiness in the body कयम्भुयमुहा (Sk कृतकदुःकनुया) (1) Who turn away their faces in vanity, (2) which makes the mouths of persons bitter. अरगणियजेहा (Sk अरगणितस्नेहा) (1) Who disregard love, (2) in which a man does not like ghee etc. मट्ठिणा (1) vicious (2) which makes the body loathsome कट्ठिणसहागा (Sk कटिन-स्वमागा) (1) who are hard hearted, (2) which gives pain to the body

St 622 After giving the similes of serpents and fever for wicked persons in the Sts 620, 621 the poet here gives a third simile of a dog विरुमं मसति (1) abuse, (2)

bark सचिसं दहन्ति (Sk सचिपं दहन्ति) (1) disclose to the people the drawbacks of others which ruin the latter. This is its secondary sense, the primary sense being, (2) give a poisonous bite छनमिति (Sk छनमायान्ति) come secretly सुघता-मुद्य is a Desi word in the sense of 'to smell' cf Guj 'સુગ' Hence छनमिति सुघता means (1) who secretly detect the drawbacks of others, (2) who smell secretly and follow the heels of strangers etc लङ्घिना Who have found out the drawbacks of others दुज्जनमसणा (Sk हुज्जनमपणा) दुज्जना एव भसणा दुज्जनमसणा The dogs in the form of wicked persons

St 623. किण्वलेसा (Sk कृष्णलेद्या) लेद्या is a technical term in Jainism signifying 'the emotion which affects the colour of the soul it governs, just as a crystal is coloured by the hue of the substance on which it rests' There are six such लेद्याs three bad and three good The three bad ones are कृष्ण or black, नाल or blue, and कपोत or grey The three good लेद्याs are सेजो or red, पद्म or yellow and शुद्ध or white Here Dhavala is said to be possessed of कृष्णलेद्या which is the worst of all the three bad लेद्याs मादित्वा (Sk. मादित्वा) foulness, impurity.

St 624 तुरिओ (Sk तुर्य) the fourth कुडिल
(Sk कुटिल) crooked wicked

St 626. इकतलिच्छो It is a Des'i word
meaning 'engaged in, intent upon etc'
It is used in St 15 Part I, as well as
in Kummiputta (St 21) also It is akin to
Sk तद्+लिप्सा, एका तद् लिप्सा यस्य स (व प्री) (see
दे० ५, ३) अच्छामि see notes on St. 502

St 627 सुहृओ (Sk सुपहत) सुहेण हओ सुहृओ
easy to be killed

St 630 छन (Sk) secretly

St 631 पेशल (Sk पेशल) charming

St 635 सहसा The Comm explains it as
"अकस्मात्" i. e. accidentally, out of curiosity

St 637 ओसदियलेन-The medicinal herb
here referred to is the *Jalavīra Ausadhu*
(i. e. the medicinal herb which enables a man
to pass safely through water) given to him
by that *Sirhala* (see notes on St 403) In
St 403 it was the *Parasatthantirini Ausadhu*
(i. e. the medicinal herb which enables a
man to evade the weapons of the enemy)
that protected him from the arrows of
Dhavalā's soldiers.

St 641 जामे (Sk यामे) see notes on
St. 518.

St 643 परिसर (Sk) vicinity, proximity-
 “ पार्श्ववर्ति प्रदेश

St 645 पडिपत्ति (Sk प्रतिपत्ति भक्ति) honour, respect, respectful behaviour

St. 651 रास lit an abode, a dwelling place Here it may be taken to mean ‘a town, a place where citizens dwell’ यदयाहत्त (Sk द्यगिकायित्व-ताम्रूलदानाधिकारित्व) यदय (Sk द्यगिका) means ‘a betel-box’ and आहत्त (Sk आयत्त) means ‘bearing possessing’ Hence यदयाहत्त means ‘the post of a betel leaf officer’ For understanding the fact as to why the prince did not accept the lordship of countries etc even though offered by the king, read St 344 345 Part I. and the notes thereon Also read notes on अणञ्जिय in St 533

St 652 As we shall see later on the poet has ingeniously introduced this anecdote (like the anecdote of shripala's not liking to be known by his father-in-law Part I, and the anecdote of the two medicinal herbs) in order that it may help him in the further development of his plot

St 655 पिट्टेइ (Sk पिट्टयति) strikes at cf Guj ‘पीटु’ कुट्टेइ (Sk कुट्टयति) to dash cf Guj ‘टुटु. पुकट्टेइ (Sk पूकट्टेति) cries cf Guj. पीटु ३.’

मुकसर (Sk मुकस्वर) lit in which free vent has been given to the voice i.e. bitterly
 मायाबहुलो one who practises great deceit,
 a rogue

St 656 हाहारव (Sk) a loud cry of
 lamentation Cf Guy 'हाहा'र

St 660 सुइणो (Sk स्वजन) a kinsman

St 662, 663 These two Sts illustrate the स्वभाषोक्ति अलंकार which is rarely met with in literature In this अलंकार there is no comparison or anything else but a natural, graphic and vivid description of a thing'
 उच्छलिय (Sk उच्छलित) rose in tide or waves
 विवर्धिय (Sk विवर्धित) lit yawned i.e. blow
 उग्रमद see notes on St 436 समुद्रय (Sk समुद्रत) appeared arose in the sky कडकिय is an onomatopoeic word signifying the 'कडकड' sound produced by lightnings विवर्धिय (Sk विवर्धित) set in, prevailed The आ० स० reads विवर्धितम् which would mean increased, but this is not warranted by the Mss consulted Moreover विवर्धिय appears more natural here than विवर्धिय for there was no darkness at first which would 'increase' There was full daylight and all of a sudden there set in (विवर्धिय) complete darkness अट्ट (Sk) It is

an ind meaning 'very loud' उत्पाय (Sk. उत्पात) calamities or distresses of the season The उत्पातs or इतयः, as it is used in St. 241 Part I., are usually said to be six viz. (1) excessive rain, (2) drought, (3) locusts, (4) rats, (5) parrots, and (6) foreign invasions Cf —

“ अतिवृष्टिरनावृष्टिः शलमा मूषका. शुकाः ।

प्रत्यासन्नाश्च राजान. पहेता ईतयः स्मृताः ॥ ”

(some read for the second line स्वचक्रं परचक्रं च सन्नेता ईतयः. स्मृताः ॥ making the total number seven)

St 664 हृद्योहलिय (as well as हृद्यफलिय) are Des'i words in the sense of 'caught up in storm or tumult' खलभलिय, जलजलिय, कलकलिय are all onomatopoeic words

Sk 665 डमडमडमतडमद्यसहो (Sk डमडमडमान्तडम द्यस्यन्द्) डमडमडमेति अन्तो सरुं जस्त सो एवचिहो डमद्यस्त सहो जस्त सो डमद्य (Sk डमद्यक) 'A sort of small drum, shaped like an hour glass and generally used by Kīpīlikas.' Hence the whole phrase means 'who produced from his small drum the dam, dam sound' विसृजाल (Sk क्षेत्रपाल) The guardian of the continents करवाल a sword

St 568 बहुदेवदेवि here refers to the 24 शासनदेवताs and 24 शासनदेवीs etc spoken of in Sts 205, 206 Part I.

St. 671 असुई (Sk अशुचि) Impure things, dung वलिज्ज as a present (see notes on Sts 513, 514)

Sts 674 to 676 are written in the Apabhraṃs's Dialect for the important features of which see notes on Sts 519, 522, and 524. As in the latter the metre is changed here also, the metre in both being दोहा

St 676 सुरतरु same as कल्पतरु or the Desire yielding tree

St 677 Here the introduction of the supernatural element is worth noting. It has been introduced on a previous occasion also when the goddess Chakreshwari makes her *aerial speech*. This introduction of the supernatural element, as we see in the dramas of Shakespeare also, heightens the beauty and superb nature of a literary work, at the same time serving some other important purpose of the author.

St 671 From Sts 662 to 671 the poet has nicely nourished the अद्भुत रस and reminds one of the शीघ्रभाष्यान् of the Guj poet Vallabha, the son of Premānanda

St 683 दलियो-It is Des's word meaning 'passed, gone'

St 684 कयत्थो (Sk कृतार्थ) one who has achieved his end 1 ■ happy समम्भदिओ (Sk समम्भधिक) greater

St. 685 निम्भत्थिया (Sk निर्भत्सिता-तर्जिता) reproached, beaten वाढ greatly

St 686 कामपिसायाहिट्ठिओ (Sk कामपिशाचा धिट्ठित) कामो एव पिसायो तेण अहिट्ठिओ-कामपिसाया हिट्ठिओ who was gripped by ■ *pis'icha*-a demon in the form of sensuousness-*Kāma*

St 687 गहिलो (Sk ग्रहिल) captured by, oppressed by, cf the phrases रागगहगहिओ in St 680, and कामपिसायाहिट्ठिओ in St 686 उ is an ind showing 'censure or wonder' निग्घट्ठो (Sk निर्घृणे) निग्घय चिट्ठण जस्स सो घृप्प in Sk means to polish, hence घृप्पन means polishing, then निर्घृप्पन 'want of polish, hence निर्घृप्प means one whose polish is gone 1 e 'shameless

St 688 अदसय (Sk अतिशय) excellence, super human power (See notes on St 564)

St 689 सुणउव्व (Sk शुनक इव) like ■ dog or cur (See the grammatical note on St 411) कट्ठिओ is Pk for Sk कर्षित driven away कुट्टिऊण (Sk कुट्टयित्वा) having beaten

St 691 पाहुडविहत्थो (Sk प्राभृतविहस्तो) पाहुडेण विसिहत्थो हत्थो जस्स सो पाहुडविहत्थो With a present (Nazerin!) in his hand

St 698 धइयाइत्तो see notes on St 651.

St 698 याणामि (Sk जानामि) like णा, जा, या, णञ्ज and मुण, याण is also a Pk root for Sk ज्ञा to know (see notes on St 500)

St 699 धीर (Sk) a courageous or wise man The Comm explains it as 'बुद्धिमान्' संकष (Sk शङ्कते) is afraid of

St 700 उत्तर-It is a Des'i word meaning 'a place for lodging, a residence' The Comm explains it as "निवेशस्थान Cf Guj 'ઉતારો' रुच is a Des'i word meaning 'a Chindila, a low-caste man, an untouchable Cf Hindi 'अन'

St 702 षगते (Sk एकान्ते) in secret जपइ see notes on St 486 केणवि उवाणण (Sk केणापि उपायेन) under any circumstance, at any cost

St 703 जाणिज्जइ see notes on St 427, also on St 500 सज्ज is a Pk word for Sk साध्य meaning 'capable of being accomplished,' (see Hem VIII 2 26)

St 704 मुहमगिय (Sk मुचमगित) lit. a thing which one demands by his mouth i.e. a desired thing or gift मग्ग is a Pk root for Sk मार्ग्य to ask for, to demand etc Cf Guj 'માગવું'

St 705 उवाय (Sk उपाय) lit. remedy i.e. plan पयडिस्सं (Sk प्रकटयिष्यामि) shall disclose, exhibit, proclaim, announce, or expose

St. 706. जम (Sk. यम) the god of death (also see the grammatical note on St. 402). पेसेहि (Sk. प्रेषयिष्यति)-पेस is a Pk. root for Sk. प्रेष्य् to send.

St. 707. मत (Sk. मंत्र) has the sense of 'a plan' here. मुद्धारयणं (Sk. मुद्रारत्न) मुद्दा मय रयणं मुद्धारयण. The gem in the form of the ring i. e. an excellent or costly ring. पाण-Like इय, is also a Des'i word, both being synonyms meaning 'a *chāndāla*.' (See दे० 6. 38).

St. 708. जाई see notes on St. 500. गचक्ख (Sk. गयाक्ष) a window. हिट्ठिम as well as हेट्ठिम are Pk. words for Sk. अधस्तन meaning 'under, beneath etc.' चिट्ठइ (Sk. तिष्ठति) चिट्ठ is a Pk. root for Sk. स्या to remain, to stand etc. (See Hem. VIII. 1. 16; also 4. 16).

St. 709. मग्गइ see notes on St. 704.

St. 710. सव्यत्थ (Sk. सर्वत्र) every where. लहेमि see notes on St. 573.

St. 713. बुद्धा (also बुद्ध) see notes on St. 455. लग्गेइ (Sk. लगति) लग्गे is a Pk. root for Sk. लग् to cling (see Hem VIII. 4. 230, 420, 422). Cf. Guj 'लागवु', वणगवु.'

St. 714. किच्चिय is Pk. for Sk. कियत् how long etc. See notes on St. 675.

St. 716. भत्तिज्यो (Sk. भ्रातृव्यः) a brother's son, a cousin. देवर (also दिवर) husband's brother. (See Hem. VIII. 1. 146, 186).

Sts. 717, 718. लक्ष्यो (Sk. लक्षितः) has the sense of 'recognized' here. Cf. Guj. 'ओणवतु.' लक्षण (Sk. लक्षण) characteristic marks on the body.

St. 719. विद्वालियं-विद्वाल is a Des'i meaning 'to pollute.' पावेणं (Sk. पापेन) lit. by a sinner i. e. by a villain.

St. 720. मायंगो (Sk. मातङ्गः) a man of the lowest caste, a *chāṇḍāla*; in this sense it is a synonym of हुंय and पाण which we have already come across. It also means 'an elephant' as we shall see in the next stanza. फीस is Pk. for Sk. कस्मात् why. (See Hem. VIII. 3. 68).

St. 721. महायायंगोदियर (Sk. महामातङ्गाधिपति) Here the poet plays a *pun* upon the word मायंग which has two different senses of (1) a *chāṇḍāla* and (2) an elephant. Accordingly the whole phrase also has got two senses: (1) the head of great *chāṇḍālas*. This is the sense in which the king understands the phrase and becomes angry. (2) The lord of great elephants i. e. a sovereign king. This is the sense which the astrologer intends.

St. 724. नज्जइ (Sk. ज्ञायते) see notes on St. 500. गिज्जइ (Sk. गीयते) is sung by the poets in the world, is said. (Also see the grammatical rule in the notes on St. 427). लोयोत्तर (Sk. लोकोत्तर) super-human. For the idea in the second line cf. the famous Sk. proverb "गुणाः पूजास्थानं गुणीषु न च लिङ्गं न च वयः॥"

St. 725. पयासेसु-पयास is a Pk. root for St. प्रकाशय् to reveal, to tell. (See Hem. VIII. 4. 45). ईसि (Sk. ईषत्) a little. छेयत्तं (Sk. छेकत्वं) shrewdness, cleverness.

St. 726. अक्खणयं (Sk. आख्यानकं-लौकिकथनं) a proverb, a saying, a maxim. पाऊण (Sk. पीत्वा) having drunk. पाणियं (Sk. पानीयं) water (See Hem. VIII. 1. 181). पुच्छिज्जइ (Sk. पृच्छयते) see notes on St. 427. For the idea in the second line cf. Eng. 'To be wise after the event' and Guj. 'पाथी पीने धरे पुज्जु'; संझा पळी उदापथु आवजु' etc.

St. 730. कालमुहो (Sk. कालमुखः) with his face turned black, black-faced.

St. 733. हरिसेण पडिहाया (Sk. हर्षेण प्रतिहस्ते-परिपूर्णव्याप्ते इतियायत्) full of joy, greatly enraptured with joy. पडिहत्थ is a Des'i word (probably allied to Sk प्रतिहस्त) meaning 'full of.' (See वे० 6. 28).

St. 734. भंजेद्-see notes on St. 456.
 धामूलचूलं see notes on St. 576.

St. 736. Here the fickle nature of king Vasupāla is worth noting. When, in the beginning, the *chāndāla* exposed Shripāla as a low-caste man, the king without thinking ordered him to be killed. Here the same king respects him and causes the *chāndāla* to be beaten. Thus kings are always of a fickle nature. Hence it is said in Guj. "राज्यं राज्ञे नैव धीमते".

St. 734. निविड (Sk. निविड) strong, वंद्यासीणं see notes on St. 523; St. 741. रामेद् (Sk. क्षमयति) राम is a special Jain word in the sense of Sk. क्षमय् 'to ask forgiveness, to beg pardon, to beg an apology of.' (See Hem. VIII: 3. 153). It is used in the following famous line of the वंदितासूत्र: "रामेमि सन्धे जीवा, सन्धे जीवा पमंतु मे॥"

St. 744. धवलं (Sk.) lit. white i. e. pure, (also see notes on St. 492). कालमुद्गे see notes on St. 730.

St. 745. चंद्रमाला (Sk. चंद्रमाला) a room on the top (of a house etc.).

St. 745. धंक is a Pk. word for Sk. पङ्क meaning 'crooked.' (See Hem. VIII. 1. 26). This stanza and St. 697. express the same

thought in almost the same words with a slight change निष्फल (Sk. निष्फल) fruitless

St 747. एव ठि ए वि (Sk. एव स्थितेऽपि) This being the state of affairs, in spite of this, still however मारिजद (Sk. मार्यते) see notes on St 427.

St 748 यत्ना (Sk. यत्नात्) by force (see the grammatical rule in the notes on St 579) मानेनि (Sk. मानयामि) to cause to respect, i. e. to make to accept (See Hem VIII 1 228)

St 749. धिट्ठो (Sk. धृष्टः) bold, daring, presumptuous, impudent, faithless, disloyal निक्किट्ठ (Sk. निक्किट्ठ-अधम) base, low, mean पाप्पिट्ठो (Sk. पाप्पिट्ठ) greatly sinful अस्सिधेणुं (Sk. अस्सिधेणु) a knife.

St 750 उम्मग्गमुक्कपाओ (Sk. उन्मार्गमुक्त्तपादः) with his feet placed on a wrong path i. e. having missed his steps पाणेहिं (Sk. प्राणः) by the *pānas* or by breath प्राण is personified here

(2) शर्कराप्रभा, (3) वालुकाप्रभा, (4) पंकप्रभा, (5) धूमप्रभा
(6) तमप्रभा and (7) तमरतमप्रभा समन्वि (Sk
समन्ति) from अस् with सम् 'to be.'

St 752 चिह्न (Sk चेष्टा) action, behaviour
गजद see notes on St 500

St. 753 कुचेरसिद्धि (Sk कुचेरच्छेष्टी) the rich
merchant.

St. 754 दोहो (Sk. दोहः) treachery, deceit
(see notes on Sts 615, 619) महत्प्राण (Sk.
महात्मनां) of the great माहृष्यं (Sk माहात्म्यं)
greatness

St 755 पयस्विज (Sk पयस्विजा) a funeral
ceremony जलजलि (Sk जलांजलि) a handful of
water, a libation of water presented to the
manes of a deceased person

St 757 समीचीन (Sk समाधिना) with a
peaceful or composed mind. वेदलसुखाद (Sk
वेदलसुखानि) The Comm explains it as 'सर्वसुखानि'
and remarks 'वेदलश्चैककृत्स्न्यो रितिहेन.' Hence
it means 'all kinds of happiness' गुप्तिराय (Sk
गुप्तित्रय) see notes on St 568

APPENDIX I.

Brief Outlines of the Story.

[This is in continuation of the summary of the first four hundred Sts given in Para 15 of the Introduction]

Then at the command of Dhavala his soldiers together with the army of the king surrounded the prince forming three circles around him and Dhavala asked them to cut him to pieces there and then and offer him in oblation so that the goddess may be pleased. But the weapons of the soldiers had no effect on the body of the prince on account of the prowess of that medicinal herb, and on the contrary the prince cut off the limbs of some of the enemy such as hair, ear, nose etc but on account of compassion he did not kill them. Having seen him Dhavala thought that he could not be a man but some demigod or god. And, therefore, having folded his hands Dhavala told him that by his extraordinary powers he appeared to be some demigod and asked him to show him some remedy for putting on sail his ships that were stopped by some divine power. Then the prince asked as to what he would get if he made his ships move, and Dhavala replied that he would get one lac gold coins. Then the prince, with a pleasant mind and surrounded by many people, went near the ships and boarded on them together with Dhavala. And while the sailors, were engaged in their respective duties of making the ships ready, the prince having meditated upon the *Navapada* made a loud noise (*hakka*). Having heard the noise of the prince that wicked goddess ran away, the ships moved and proceeded further. Moreover, profound sounds of various kinds of drums were heard, the female dancers were seen dancing, and sweet songs were heard. Having observed this great wonder Dhavala thought that if the prince were with him no obstacle would come to him in future, and, therefore, having offered to him one lac gold

coins he bowed down to him with modesty and further told him that he had employed ten thousand brave soldiers giving each of them the annuity of one lac gold coins and asked him as to what annuity he would demand if he were to accept the service. The prince replied that he would demand as his annuity as much as the annuities of all the ten thousand soldiers put together. Dhavala struck with wonder made a calculation and found that it amounted to one crore. This he thought to be a very big sum which even he himself would not get from the enterprise, and, therefore, he told the prince that he would give him at the most ten thousand gold coins, as for one crore it was not a fair demand. The prince replied that he did not want any money but he only wanted to visit foreign countries and, therefore, he would accompany him on fare if he allowed him to sail in his ships. Dhavala, the merchant, was exceedingly pleased at this and demanded one hundred gold coins as fare per month. The prince agreed and paid the fare and boarded on Dhavala's best ship. Then Dhavala gave orders for starting on the journey to Ratnadwipa, and the ships were put on sail and marched rapidly onwards. Then while the prince was engaged in observing the various curiosities on the ships and the sea, one of the sailors loudly shouted to the passengers that if they wanted anything such as water, fuel etc they should at once let him know it for the port of Babbarakula was approaching. The passengers responded that the ships should be taken towards Babbarakula without delay so that they may be able to get water. Then they arrived at Babbarakula and with great delight they alighted on land, and Dhavala with his ten thousand soldiers pitched his camp on the shore. In the meanwhile having heard their clamour the revenue-officers of the king of Babbarakula came there demanding the toll (*lazo*) and when Dhavala refused to give it they sent for their king named Mahakula who came there with a large army and demanded the toll. Dhavala refused to give it and instigated his soldiers to fight with him. They defeated the army of Mahakula whereupon the latter himself came on

the battlefield seated on his excellent horse. The soldiers of Dhavala, then, being unable to face the valour of Mahākāla, fled away and Dhavala who was fighting on foot was captured and bound. Then Mahākāla having tied him to a tree and having appointed his soldiers for the protection of the passengers went into the city. In the meanwhile, the prince (Shripāla) asked Dhavala as to where were those soldiers whom he gave the annuity of one crore (in all) and Dhavala asked him not 'to add fuel to fire.' Then the prince asked as to what would he give if some body, even then, were to set everything aright and protect him. Dhavala replied that it was impossible but added that if it were so he would give half of his property. Having taken this promise the prince took the bow in his hand and placing the quivers on his shoulders went to Mahākāla and asked him to show his valour before him. Mahākāla asked him not to invite death voluntarily hearing which the prince told him not to make a false show of speech and further told him that he would not succeed in threatening him at all even by his bow and arrows. Having spoken these words the prince discharged his arrows and felled down the banner of the king Mahākāla. Then the soldiers of the king discharged a shower of arrows but not a single arrow affected the body of the prince. On the contrary, they, being struck by the arrows of the prince, began to fall down, dashed against one another and began to run away. Mahākāla himself discharged at the prince the weapon known as *Saurastika* but even that had no effect on his body on account of the supernatural power of the medicinal herbs. Then the prince swiftly got hold of that very *Saurastika* weapon and having dashed it against the king threw him down and having bound him, the prince took him near his own watchmen who, having seen their king bound, ran away. Now Dhavala, who was set free, ran, with sword in hand, towards Mahākāla to

who ran away being beaten by the soldiers of the king of Babbarakula, and, therefore, all of them offered their voluntary service to the prince who appointed them to the charge of half of those ships which he obtained from Dhavala as a result of the bargain already struck previously. Then the prince having himself released Mahakala from bondage, honoured him with the clothes etc from the ships which had become his fortune, and he satisfied his soldiers also by giving them clothes etc and setting them free. Mahakala was greatly struck with wonder at this and requested the magnanimous prince to visit his city and sanctify it by his presence there where he also could give him some honour. When the prince agreed to this, courteous as he was, Dhavala tried to make him desert from this but without minding that the prince with all his retinue went into the city of Mahakala which was greatly decorated. Mahakala having made him sit on his seat told him that his (i.e. Mahakala's) kingdom and his life were at his (prince's) mercy and further added that he had a daughter named Madanasena who was dearer to him even than his own life and requested him to marry her. The prince replied that he was a foreigner whose family etc were not known to him and, therefore, he should think before he gave his daughter to him in marriage. The king said that everything was known by his valour and that that he was a foreigner did not matter. Then when the prince accepted the offer, the king married his daughter (Madanasena) to him with great celebrations and offered him much wealth and having filled it in an excellent great ship sent it to the shore where all of them also went. The merchant Dhavala seeing this great ship full of gold and gems thought in his mind as to how it was that the prince who was merely like an ordinary servant to him became a great master even though he did not pay him his fare. Having thought so he went to the prince and demanded his fare and the prince gave him ten times the amount of his fare—what a great difference between the two! Then Mahakala having sent his daughter and having seen her off with her husband went into his city. Then the ships started

fell into anxiety and some said that it was the fault of the king, while others said that it was the fault of the princess. But on the latter half of the night of the third day 'a celestial speech' was heard from the sky which said that it was neither the fault of the princess nor of the king and told that that person who would open the door of the temple would become the husband of Madanamanjari and added that that was the reason of the closing of the doors of the adytum. It further told them that such a person would come there after a month and informed them that the voice was the voice of the Chakreshvari Devi the presiding goddess of the temple of Lord Raghava. In the meanwhile the day dawned and the king went to his palace, accompanied by all his retinue. Then having performed the worship of the idol of the *Lome-temple* the king performed his '*Pannu*' (took his meals after fast), and the news of the celestial voice spread everywhere. Then various persons came to the temple to try to open it but instead of doing so, says the poet nicely, they opened (i.e. betrayed) their own actions and became the butts of ridicule. In this way a month has passed away but to our great wonder nobody has been able to open it. Wherefore, oh you, best among men! if you will open it the words of the Chakreshvari Devi will be fulfilled."

Having heard this account the prince mounted his horse and asked Dhavala to accompany him. The latter replied that the former was an unthoughtful man who did nothing and enjoyed the wealth not earned by himself and added that he was not such a man and would not accompany him. Then having left Dhavala there, the prince went to the temple of the Jina accompanied by all his retinue. There he asked all the people to try to open the door of the adytum one by one so that the person capable of doing so would at once be found out. They replied that none could do it but the prince, for 'who can blossom the lotus except the sun?' Having heard this the prince put the scarf (*Uttarasang*) on his shoulders through the arm-pit and having uttered the word *Namah* (I desist from

sin) entered the main entrance of the temple And when he came in the midst of the porch (*Mandap*) the doors of the adytum opened all at once making a cracking sound. And the prince having bowed down to Lord Rsabha put an excellent fruit before it At that time the king with his daughter came there and looked at the prince with unwinking eyes The prince also, who was greatly delighted having made the Five-fold salutation and placing his hands on his head, began to extol Lord Rsabha in beautiful words full of great devotion When this was over the prince went out of the porch and saluted the king, who, having blessed him, asked him to tell him some account of his life The prince did not like to do so and while he was hesitating a *Charan*—*as etic* (an ascetic having the power of flying in the sky) came there who having saluted the idols of the Jina in the temple preached religion to the king and others and exorted them to propitiate the *Narayada* or the *Siddhacakra* which, he said, enables persons to get unflinching happiness like king Shripala Then the king asked who was this Shripala, and the ascetic pointed out to him with his finger prince Shripala who was sitting near him Then at the request of the king the *Charana* ascetic revealed to him the whole account of Shripala's life upto his opening the doors of the adytum of the temple of the Jina and then added that Shripala having married even many other princesses, will sit on the throne of his father and will become a sovereign king Then having propitiated the *Siddhacakra* with great devotion he will go to heaven and thence he will go to Liberation He also said that he who would bring trouble to him will soon receive the retribution of doing so and that even calamities will turn out to be the causes of happiness to him Having said these words the *Charana*-ascetic flew away in the sky and the king and the people became greatly pleased Then at that very moment the king gave his daughter *Malanamanjusi* in marriage to him with great celebrations and offered him much wealth etc The prince, staying there with his two excellent wives (*viz Madanaseni and Madanamanjusi*), passed his time in

worshipping the Jina there, and in the month of Chaitra observed the penance of *Ayambila Oli Atti* as propitiating the *Siddhachakra*

Now once when that king was seated in the temple of the Jina together with the prince one of his head police officers came there and asked him as to what would be the punishment for a merchant whom he had caught and who had broken the laws of his lord by failing to pay the tax. The king said, "When the law is disobeyed death is the punishment." The prince said that he should not give such an order while sitting in the temple, because if faulty (*Savadya*) words are spoken in a temple it is a great sin. Then when the king ordered him to be brought before him he was found to be Dhavala and the prince got him released saying that he was to him just like a father and he was also allowed to go to his tent.

Then on a certain day some of his merchant-followers expressed before him their desire to go to their native place and asked the prince to take them as safely back as he had brought them. The prince, therefore, took the leave of the king for going to his place and he, after great hesitation on his part, allowed him to go and sent his daughter with him. Having allowed Dhavala even to sit in his ship the prince started on his return journey enjoying various kinds of pleasures in the sea. Dhavala became envious of that his (i.e. prince's) prosperity and his good fortune of obtaining two very beautiful princesses in marriage. He, therefore, did not get any sleep and wanted any how that all that property and two beautiful ladies should be his own. Some four of his friends asked him the reason of this his unrest and he replied that it was due to some mental anxiety and being asked by them again as to what it was, he explained to them his mental desire. Having heard this three of them became greatly enraged at him, called him a downright villain and said that he was not Dhavala but Death incarnate, and went away from him. The fourth who was a villain told Dhavala that

he should not have revealed to those three persons that his mind's secret desire as they were turned his enemies, and added that he himself, however, would whole-heartedly help him in carrying out that secret plan. Then he advised Dhavala to be more intimate with Shripala and thus get his confidence so that he could be easily killed. Dhavala, therefore, took him to be his greatest friend and asked him as to how his desired object would be fulfilled. He said that having anyhow persuaded the prince to climb the upper-board of the ship which was prepared for fighting with the pretext of showing him some curiosity and having then secretly cut off the ropes, they would throw him down into the ocean and then his (i.e. Dhavala's) desired object would certainly be fulfilled. Then Dhavala acted accordingly and on a certain day he enticed the prince to mount the upper-board under the pretext of showing him some curiosity, he himself remaining downwards and as soon as the prince did so that wicked friend of Dhavala cut off the ropes.

Then the prince who was soon falling down meditated upon the *Nine Dignities* and at that very moment fell on the back of an alligator and on account of the greatness of the *Natapada* and the power of the medicinal herb he, seated on the back of the alligator, safely reached the shore of Kunkuna. There he slept under a *Champaka* tree and when he got up he found himself being surrounded by certain soldiers who were waiting upon him. They with folded hands said — "Va upala, the king of the city of Sthanapura has ordered us to-day to look for a person whom we might find on the shore sitting under a tree whose shade would not be moving and he has asked us to take him to him having made him seated on a horse. We have found you to be exactly such a man and therefore, oh lord! please quickly ride the horse." The prince did so and being surrounded by those soldiers soon came to a garden situated in the vicinity of Sthanapura. The king also, came there to receive him in the company of his ministers, and with great celebrations made the prince enter the city which was nicely

decorated, and having honoured him by giving him food, clothes etc. he spoke to him thus " Formerly I asked a certain astrologer as to who would be the husband of my daughter, and he had replied that he, who, on the 10th of the bright half of the month of Vais'akha, would be found in the forest on the shore seated under a tree whose shade would not be moving, would become her husband. And to-day by good luck I have found you there in exactly the same condition. Therefore, please soon marry my daughter Madanamanjari and oblige." Then the prince having consented to it, the marriage ceremony was performed with great celebrations and Shrivatsa enjoyed there in a palace given by the king all kinds of pleasures and though the king offered him the lordship of countries he did not accept it but demanded only the office of a betel-leaf officer (an officer who gives betel-leaves to the guests etc) and the king also, in order to satisfy him gave him even that minor office and allowed him to offer betel leaves to highly respectable persons.

In the meanwhile Dhritaka and his wicked friend became greatly pleased when the prince fell down in the ocean, but in order to win the minds of the passengers he feigned to mourn aloud for the loss of his master. Hearing this Madanasena and Madanamangusa became greatly bewildered, and fell down into a swoon. Then Dhritaka pretended to be a good man and consoled them that he would always take care of them. At that time they became much more pained at heart and suspected that he might be the wicked man to do that evil deed.

and Pingala manifested themselves with maces in their hands. Then appeared the Four-Doorkeepers Kumuda, Anjana, Vamana and Āṅgadanta with clubs in their hands. The goddess Chakreshwari also appeared with burning *chakras* (wheels) in her hands and, accompanied by many gods and goddesses, uttered the following words "Oh you! catch this person who gave evil advice to Dhavala, for he is the root of all evils." Then at once the *Kṣītrapaṇā* caught him, tied him to the mast with his face downwards, put dung in his mouth, and having cut him to pieces threw them in the ten different quarters. Greatly terrified at this Dhavala concealed himself behind the backs of Mandanasena and Madanamangusa and requested them to protect him. Then Chakreshwari Devi said "Oh you, villain! You are allowed to go alive only because you have sought protection of these two *sates*." Then the goddess Chakreshwari addressed the two *sates* as follows: "Oh good ones! your husband will meet you with great prosperity within a month, so do not be grieved at heart." Having uttered these words the goddess Chakreshwari threw on the necks of Mandanasena and Madanamangusa two garlands full of excellent smell which were made up of the flowers of the Desire-Yielding tree and having intimated them that by the power of these garlands they will not be seen by that wicked Dhavala, she disappeared!

Then these three good friends of Dhavala asked him to remember that bitter fruit of his evil deed and instructed him not to do so again.

But after a few days had elapsed, and while the ships were sailing on, Dhavala again thought in his mind thus: "It is due to my merit (*Punya*) that the calamity has passed away and all this prosperity has fortunately become mine. Now if only these two lovely women would accept my offer of love I would be quite happy." And when, having thought so, he sent his offers of love to them through the medium of his maid-servant, they who were extremely enraged greatly reproached the

latter Still, however, Dhavala who was greatly infatuated by love did not get any rest, and, therefore, on some other day putting on the dress of a woman he who was blinded by passion, entered the abode of residence of those two *sutras*, but when he looked there, here and there, he did not see them because on account of the power of those divine garlands they were not visible to him And while he was groping there their female servants beat him like a cur and drove him away Now the ships, though they were driven on a different route, automatically came to the shore of *hunkuna* after about a month had passed

Now, when Dhavala having first alighted went to the royal palace with a present in his hand he found *Shripala* sitting by the side of the king and the king with great respect made *Shripala* himself offer the betel-leaf to the merchant *Shripala* at once recognised him and the merchant on seeing *Shripala* thought thus "Is this *Shripala* or somebody else exactly resembling him?" and then when, having talked for sometime with the king he left the hall, he asked the door keepers as to who was that betel-leaf officer They told him all his account and having heard it Dhavala became much pained and thought: 'Alas! whatever I do becomes reversed in my case This *Shripala* instead of being dead has become the son-in-law of this king and I have committed a great offence and I do not know what will be the result Still, however, a courageous man like me should not give up courage' When he returned to his residence, thinking thus, there came to him a *Chāndala* songster with his family all of whom were well-versed in singing, and when he did not give them any money as he was perturbed by his anxiety, the *Chāndala* asked him whether he had become angry with them Dhavala took him aside and asked him that he would give him much wealth if he did one thing viz if he killed that son-in-law of the king The *Chāndala* replied that there was one plan of killing him As his family etc were not known he would tell the king that he was a *Chāndala*. The

king would then kill him and thus his (i.e. Dhavala's) purpose would be accomplished. Dhavala was greatly pleased with that his plan and at once gave him the ring on his finger which was worth one crore. The *Chāndala* also, greatly pleased, went together with his family, just near the window of the king's palace and sang very beautiful songs. The king was greatly pleased at that and agreed to give him whatever he demanded. The *Chāndala* said that he did not want any wealth because he had got much of it, but he wanted honour. The king said that he made that his son-in-law, who was as dear to him as life to give, to whomever he honoured, a betel-leaf, and then he asked the prince to do the same to the *Chāndalas* (i.e. he asked him to give them the betel-leaves as a token of honouring them). While the prince was doing so an old *Chāndala*-woman all of a sudden ran at the prince and having placed her hands round his neck addressed him thus 'Oh son! how are you here, I have been able to see you after a long time, where were you wandering? I heard that you had gone to *Hansadwipa*, tell me how you came here from there?' Another woman said that he was her cousin, a third that he was her brother, and a fourth that he was her husband's brother and so on. Then the *Chāndala* said to the king that he was his younger brother who had gone away somewhere and that because they were not able to recognise him well from afar, he had used that trick of bringing him near by asking for honour. The king thought that his family's name was polluted by that villain, the prince, and desired that he should be immediately killed. He also at once ordered out the astrologer to be brought bound before him and asked him as to why he did not tell that that man was a *Chāndala*. The astrologer replied that he was not a *Matanva* (i.e. a *Chāndala*) but that he would certainly become a *Mahamatanyādhipati* (i.e. the master of great elephants i.e. a sovereign king). The king, who understood the word *matanva* in the phrase *Mahamatanyādhipati* in the sense of a *Chāndala* and not in the sense of 'an

elephant' which the astrologer wanted to convey, became greatly enraged at that and ordered that the astrologer and the prince should be killed. But Madanamanjari who heard this forthwith came there and asked her father not to do this underserving deed because the noble family of the prince was known, she said, by his very super-human character. At this the king asked the prince to reveal his family whereupon the prince having smiled a little, ironically said "Wise you are that you want to know the caste of the house-dweller after you have drunk water from him." Having passed this satirical remark the prince further said, "Make your army ready so that I may reveal to you my family by my valour, for revealing one's family by the tongue is shameful for those who are noble-born, or you may send for the two women who are in the ships of Dhavala and if you want you may ask them about my family." Then the king greatly struck with wonder sent for the merchant Dhavala and inquired of him about the matter, and when his face turned black the king ordered his best men to bring the two ladies. They, having gone to the two princesses, asked them to accompany them in order to reveal, they explained, the family of their husband. They were greatly pleased at this invitation of their lord, as they thought, and having climbed the palanquins came to the palace of the king, and there having seen their lord they became enraptured with joy. Then, when, being asked by the king, Madanamanjari revealed to him the whole account of the prince's life, the king at once exclaimed with raptures that he was the son of his sister, and being greatly pleased he showed special honour to the prince, and being greatly enraged he ordered the *Chandala* and his family to be severely beaten. Then the *Chandala* told the truth and revealed to the king the deceit practised by him on account of the intrigue between him and Dhavala. Thereupon the king got Dhavala to be bound and handed him over to the police officers to be killed. But the prince, full of unparalleled compassion as he was, any how persuaded the king to get both Dhavala and the *Chandala* with his

family to be released. Then the astrologer, being asked, explained the real meaning of the word *Matangādhipatitvam*. The king then having honoured him dismissed him, and made an apology to the prince, for he was the son of his sister and the husband of his daughter (and not a *Candāla*). Then the king showed to the people the great difference between Dhavala, who practised evil upon the prince though he did him obligation, and the prince, who obliged Dhavala even though the latter practised evil upon him. But in spite of that, the prince brought Dhavala with great respect to his residence and offered him food and rest in the upper room of his palace. But Dhavala, there also, thought of again killing the prince and getting all his property and wives. With this aim in view that great villain and sinner, with dagger in hand, ran towards the prince to kill him, but missing his footsteps he fell down on the ground from the seventh story of the palace, and being pierced in his bosom with his own dagger, that sinner soon breathed his last. Thus fallen from the seventh story he fell into the seventh hell (*naraka*)—a place quite fit for him, for what place other than hell can be destined for great sinners like him? Then, when the people saw him in the morning in that condition they thought that certainly he must have tried to run at the prince to kill him. Alas! they said, that there was no limit to his evil nature, for he wanted to kill that very prince who frequently did him great obligation. But great as are the powers of great persons, they further said, Dhavala was caught in his own trap which he laid down for the prince and thus the biter bit himself. The prince on his part deplored for a moment the unfortunate life of Dhavala, and performed his funeral ceremony. Then having offered to those three good friends of Dhavala the mastery of the latter's property the prince enjoyed there, in the company of his three wives, great celestial pleasures.

APPENDIX-II.

Good Sayings in Sirisirivalakahā,
सिरिसिरीवालकहाए सुभासियवयणाई

(१) पदमभाष्य

जारिसओ होइ गुरु तारिसओ होइ सीसंगुणजोगो ॥ १ ॥

विणयविवेयपसण्णमंणु सीलसुनिम्मलदेहु ।
परमप्पइमेळावडउ पुण्णेहि लब्भइ एहु ॥ २ ॥

पायं पुव्वनिषद्धो संबंधो होइ जीवाणं ॥ ३ ॥
जं जेण जयां जारिसंभुवज्जियं होइ कम्म सुइमसुई ।

तं तारिसं तथा से संपज्जइ दोरियनिषद्धं ॥ ४ ॥
भवियव्वया सहावो दव्वाइया सहाइणो वा वि ।
पायं पुव्वोवज्जियकम्माणुगया फलं दिति ॥ ५ ॥

पुव्वकयं सुकयं चिय जीवाणं सुक्खकारणं होइ ।
दुकयं च कयं दुक्खाणं कारणं होइ निव्वर्तं ॥ ६ ॥

न सुरासुरोहिं नो नरवरोहिं नो बुद्धिसमिध्वोहिं ।
कर वि खल्लिज्जइ इतो सुहासुहो कम्मपरिणामो ॥ ७ ॥

को कणयरयणमालं बंधइ कागस्स कंठमिं ? ॥ ८ ॥

पढमं महिलाजम्भं केरिसयं तं पि होइ जइ लोए ।

सीलविहुण नूणं ता जाणह कंजिअं कुहिअं ॥ ९ ॥

सीलं चिअ महिलारणं विभूषणं सीलमेव सन्वेस्सं ॥ १० ॥

सीलं जीवियसरिस सीलाज न सुंदरं किं पि ॥ १० ॥

.....साहूणं न कणए हु सावज्जं ।

कहिउं किं पि तिगिच्छं, विज्ज मंतं च तंतं च ॥ ११ ॥

माअपिअसुअसहोअरपमुहा वि कुणंति तं न उवपारं ।

जं निकारणकरुणापरो गुरु कुणइ जीवाणं ॥ १२ ॥

न य तं करेइ माया, नेव पिपा नेव वंधुवग्गो अ ।

ज वच्छं साहम्मिआण सुस्सावओ कुणइ ॥ १३ ॥

अहो अणन्मा युट्ठी मंजाया जणणिदंस्सणओ ॥ १४ ॥

एमुचिअ जिणघम्मो जायज्जीवं च महसरणं ॥ १५ ॥

भवनाढयंमि अहवा ही ही किं किं न मंभवइ ? ॥ १६ ॥

नो देइ कोइ कस्स वि सुखं दुकरं च निच्छओ एमो ॥ १७ ॥

निअयं चेअ समज्जिअमुवमुठ्ठइ जंतुणा कम्मं ॥ १८ ॥

मा बहच कोइ गव्वं जं किर कज्जं मए कयं होइ ।
 मुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥ १९ ॥

तं पत्थरमित्तरूप इत्यंमि पसारियंमि सहस त्ति ।
 चडिओ अचिंतिओ चिय नूणं चिंतामणी एसो ॥ २० ॥
 ताव धिय विसमत्तं जाव न धीरा पवज्जंति ॥ २१ ॥

(२) चिरियमाए

उवयारकरा हु सप्पुरिसा ॥ २२ ॥

अं पुण कोडी तयं कूडं ॥ २३ ॥

जुज्जंति जओ लोए भरंति पचारिआ मुहडा ॥ २४ ॥

स्वयंमि किं कुणसि खारपक्खेवं ? ॥ २५ ॥

किं वा दड्ढाणुवरिं फोडयदाणकियं कुणसि ? ॥ २६ ॥

गेहागयं च सरणागयं च बद्धं च रोगपरिमूयं ।

नस्संतं बुद्धं बालयं च न हणंति सप्पुरिसा ॥ २७ ॥

सज्जत्व वि संकिया पावा ॥ २८ ॥

ही केरिसमंतरं तेसि ? ॥ २९ ॥

को कणयरयणमालं बंधइ कागस्स-कंठमि ? ॥ ८ ॥

पदपं महिलाजम्भं केरिसयं तं पि होइ जइ लोए ।

सीलविट्ठण नूणं ता जाणइ कंजिअं कुहिअं ॥ ९ ॥

सीलं चिअ महिलाणं विभूषणं सीलमेव सर्वस्सं ॥ १० ॥

सीलं जीवियसरिअ सीलाउ न सुंदरं किं पि ॥ १० ॥

..... साहूणं न कप्पए हु सावज्जं ।

फहिअं किं पि तिगिच्छं, विज्जं भंतं च तंतं च ॥ ११ ॥

माअपिअमुअसहोअरपमुहा वि कुणंति तं न उवयारं ।

जं निकारणरुक्खापरो गुरु कुणइ जीवाणं ॥ १२ ॥

न य तं फरेइ माया, नेव पिआ नेव बंधुवरगो अ ।

ज वच्छलं साहम्मिआण मुस्सावओ कुणइ ॥ १३ ॥

अहो अणन्मा घुट्ठी मंजाया जणणिदंसणओ ॥ १४ ॥

एमुगिअ निणधम्मो जायज्जीवं च महसरणं ॥ १५ ॥

भवनादयंमि अहवा ही ही किं किं न मंयइ ? ॥ १६ ॥

नो देइ फोइ फस्स वि मुररइ दुक्खं च निच्छओ एमो ॥ १७ ॥

निभयं चेव ममज्जिअमुवमुठ्ठइ जंतुणा कम्मं ॥ १८ ॥

मा वहत्त कोइ गच्चं जं किर कज्जं मए कयं होइ ।
 सुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥ १९ ॥
 तं पत्थरमित्तकए हत्थंमि पसारियंमि सहस त्ति ।
 चडिओ अचित्तिओ च्चिय नूणं चिंतामणी एसो ॥ २० ॥
 ताव च्चिय विसमत्तं जाव न धीरा पवज्जंति ॥ २१ ॥

(२) चिहियमाण

उवयारकरा हु सप्पुरिसा ॥ २२ ॥
 जं पुण कोढी तयं कूडं ॥ २३ ॥
 जुज्झंति जओ लोए मरंति पच्चारिआ सुइडा ॥ २४ ॥
 तयंमि किं कुणसि खारपवखेवं ? ॥ २५ ॥
 किं वा दड्ढाणुवरिं-फोडयदाणकियं कुणसि ? ॥ २६ ॥
 गेहागयं च सरणागयं चं बद्धं च रोगपरिमूयं ।
 नस्संतं बुद्धं बालयं च न हणंति सप्पुरिसा ॥ २७ ॥
 सच्चत्थ वि संकिया पावा ॥ २८ ॥
 ही केरिसमंतरं तेसिं ? ॥ २९ ॥

पोषण जणा जलहिं छंघिय पावन्ति रयणदीवं तं ॥ ३० ॥
 षट् संजमेण मुणिणो संसारं तरिय सित्ठेणं ॥ ३१ ॥
 जेण कयविकओ चिय वणिणा चित्तामणिं वितिं ॥ ३२ ॥
 देवो य वीयराओ नेवं रुसेइ कहवि ॥ ३३ ॥
 किं सूरमतरेणं पटिवोहइ को वि कमलवणं ? ॥ ३४ ॥
 सत्तिमंदलं विणा किं कुमुदवणुल्लासणं कुणइ को वि ? ॥ ३५ ॥
 किं च वसंतेण विणा वणराई को वि मंदेइ ? ॥ ३६ ॥
 किं सहकारेण विणा उग्याइ को वि कोइल्लार्कं ? ॥ ३७ ॥
 निअनामं पि हु ण जंपंति उत्तमा ॥ ३८ ॥
सम्मं धम्मं करेइ जिणकहिय ।
 जइ बंछइ कल्लाणं इहलोए सह य परलोए ॥ ३९ ॥
 धम्मो जिणेहिं कहिओ तत्तत्तिगाराहणायओ रम्मो ।
 तत्तत्तिगं पुण मणियं देवो य गुरु य धम्मो य ॥ ४० ॥
 न तं सुइ देइ पिया न माया नं त्रिति जीवाणिइ धरिणायो
 सावज्जवयणकहणे वि जिणहरे....शुरुदेसं
 कोइइसेण जीवाणं किं न संयवइ ? ॥

इच्छिओ वि लोहो बळिओ सो सुण सदप्पकंदप्पो ।
जळणुव पवणसद्दिओ संतावइ कस्स नो हियं ॥ ४३ ॥

अमस्स वि घणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पट्टणो उवयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ छोए ।
जा सामिणीइ इच्छासा तक्खयसिरमणिसरिच्छा ॥ ४५ ॥

अमस्स वि कस्स वि पाणदोहकरणं न जुज्जए छोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

... उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेमु तेसिं नूण धुरि कीरए रेहा ॥ ४७ ॥

मळिणा कुट्टिकगईओ परछिदरया य भीसणा इसणा ।
पयपाणेण वि लालयंतस्स मारंति दोजोहा ॥ ४८ ॥

पयदीयकुसीलयंगा कयकडुयमुहा य अवगणिअणेहा ।
मळिणा केट्ठिणसहावा ताव न कुणंति कस्स खळा ? ॥ ४९ ॥

विरस भसति सविसं इसंति जे छलमिति सुयेता ।
ते कस्स कद्धछिहा दुज्जणमसणा सुहं दिंति ? ॥ ५० ॥

जं जीवियाउ बहुअ दिट्ठं पवरं भणइ छोओ ॥ ५१ ॥

પુત્રમેવ મૂલં હિ સુવર્ણં ॥ ૫૨ ॥

જો પરમળીરમણિક્લાલસો હોઈ રાગગહગહિઓ ।

જડ સો બુચડ પુરિસો તા કે સ્વસ્કુકુરા અન્ને ? ॥ ૫૩ ॥

ધિદ્ધિ તાળ નરાળં જે પરમળીળ રૂવમિત્તેળં ।

સુહિયા ઇળંતિ સર્વં કુલજસસગ્ગાપવગ્ગાસુહં ॥ ૫૪ ॥

.....કામપિપાસાદિદ્ધિઓ નદ્ધનિમ્મલવિવેઓ ।

.....સ્વળં પિ પાવેડ નો સુક્કલં ॥ ૫૫ ॥

.....હી હી વિહિવિલસિણ વસમેળ ।

જં જં કરેમિ કજ્જં તં તં મે હોઈ વિવરીયં ॥ ૫૬ ॥

નિઅકજ્જવિસણ ધીરેણ સમુજ્જમો ન મુત્તવ્વો ।

જં સમ્મમુજ્જમંતાળ પાણિણં સંકણ હુ વિહી ॥ ૫૭ ॥

આયારેણ વિ નજ્જડ કુલં તિ લોણ વિ મિગ્ગણ ॥ ૫૮ ॥

પાઠણ પાણિયં કિર પચ્છા પુચ્છિજ્જણ મેહં ॥ ૫૯ ॥

અહો ઉત્તમાળ નીયાણં કેરિસમંતરમેયં અમિઅવિસાણં વ ॥ ૬૦ ॥

અહો મહપ્પાળ માહપ્પં ॥ ૬૧ ॥

APPENDIX II.

Good Sayings in Sirisiriṇṇalakahā,
सिरिसिरिनालकहाए सुभासियवयणाई

(१) पढमभाए

जारिसओ होइ गुरु तारिसओ होइ सीसगुणजोगो ॥ १ ॥

विणयविवेयपसण्णमणु सीलसुनिम्मलदेहु ।
परमप्यहमेलावडउ पुण्णेहि लब्भइ एह ॥ २ ॥

पायं पुब्बनिबद्धो संबंधो होइ जीवाणं ॥ ३ ॥
जं जेण जया जारिसमुवज्जियं होइ कम्म सुहमसुहं ।

तं तारिसं तया से संपज्जइ दोरियनिबद्धं ॥ ४ ॥
भवियव्वया सहावो दब्बाइया सहाइणो वा वि ।
पायं पुब्बोवज्जियकम्माणुगया फलं दिति ॥ ५ ॥

पुब्बकयं सुफय चिअ जीवाणं सुक्खकारणं होइ ।
दुकयं च कयं दुक्खाण कारणं होइ निब्भंतं ॥ ६ ॥

न मुरामुरेहिं नो नरवरेहिं नो बुद्धिसमिधेहिं ।
कह वि खल्लिज्जहिं इतो मुरामुहो कम्मपरिणामो ॥ ७ ॥

को कणयरयणमालं बंधइ कागस्स कंठमि ? ॥ ८ ॥

पदमं महिलाजम्भं केरिसयं तं पि होइ जइ सोए ।
सीलविहुणं नूणं ता जाणह कंजिअं कुहिअं ॥ ९ ॥

सीलं चिअ महिलाणं विभूसेणं सीलमेव सव्वेस्सं ।
सीलं जीवियसरितं सीलाड न सुंदरं किं पि ॥ १० ॥

.....साहूणं न कप्पए हु सावज्जं ।

कहिउं किं पि तिगिच्छं, विज्जं मंतं च तंतं च ॥ ११ ॥

माअपिअमुअसहोअरपमुहा वि कुणंति तं न उवयारं ।
जं निक्कारणकरुणापरो गुरु कुणइ जीवाणं ॥ १२ ॥

न य तं करेइ माया, नेव पिशा नेव बंधुवग्गो अ ।
अं वच्छल्लं साहम्मिआण सुस्सावओ कुणइ ॥ १३ ॥

अहो अणब्भा बुद्धी मंजाया जणणिदेसणओ ॥ १४ ॥

एमुच्चिअ जिणघम्मो जायल्लीवं च महमरणं ॥ १५ ॥

भवनाढयंमि अहवा ही ही किं किं न मंभवइ ? ॥ १६ ॥

नो देइ फोड फम्स वि मुख्यं दुक्खं च निच्छओ एमो ॥ १७ ॥

निअयं चेव ममज्जिअमुवभुज्जइ जंतुणा कम्मं ॥ १८ ॥

मा वहत कोइ गुब्बं जं किर, कज्जं मए कयं होइ ।
 मुरवरकयं पि कज्जं कम्मवसा होइ विवरीअं ॥ १९ ॥
 तं पत्थरमित्तकए इत्थंमि पसारियंमि सहस त्ति ।
 चडिओ अचित्तिओ चिय नूणं चिंतामणी एसो ॥ २० ॥
 ताव चिय विसमत्तं जाव न धीरा पवज्जंति ॥ २१ ॥

(२) विर्दयमाए

उवयारकरा हु सप्पुरिसा ॥ २२ ॥
 जं पुण कोढी तयं कूडं ॥ २३ ॥
 जुज्झंति जओ लोए मरंति पच्चारिआ मुहडा ॥ २४ ॥
 खयंमि किं कुणसि खारपक्खेवं ? ॥ २५ ॥
 किं वा दड्ढाणुवरिं फोडयदाणकियं कुणसि ? ॥ २६ ॥
 गेहागयं च सरणागयं च बद्धं च रोगपरिमूयं ।
 नस्संतं जुहुं चालयं च न हणंति सप्पुरिसा ॥ २७ ॥
 सन्वत्थ वि संकिया पात्रा ॥ २८ ॥
 ही केरिसमंतरं तेसि ? ॥ २९ ॥

इकिल्लओ वि लोहो बल्लिओ सो पुण सदण्णकंदणो ।
जल्लणुव्व पवणसहिओ संतावइ कस्स नो हियं ॥ ४३ ॥

अससं वि घेणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
जं पुण पहुणो सबयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरिस्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ इच्छा सा तवखयसिरमणिसरिच्छा ॥ ४५ ॥

असस्स वि कस्सवि पाणदोहकरणं न जुज्जए लोए ।
जं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

..... सबेयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेषु तेसिं नूण धुरि कीरए रेहा ॥ ४७ ॥

मल्लिणा कुडिलमईओ परछिहरया य भीसणा दसणा ।
पयपाणेण वि लालघनस्स मारंति दोजोहा ॥ ४८ ॥

पयदीयकुसीलयंगा कयरुहुयमुहा य अवगणिअणेहा ।
मल्लिणा कट्ठिणसहावा तावं न कुणंति कस्स खला ? ॥ ४९ ॥

विरसं भसति सविसं दसंति जे छन्नमिति सुयंता ।
ते कस्स कदछिहा दुज्जणमसणा मुहं दिति ? ॥ ५० ॥

३ बहुअं दिट्ठं पवरं भणइ लोओ ॥ ५१ ॥

पोएण जणां जळहिं लंघिय पावेति रयेणदीवें तें ।
 जह मंजमेण मुणिणो संसारं तरिये सिवठाणं ॥ ३० ॥
 जेण कयविक्रओ चिय वणिणा चिंतामणि चिति ॥ ३१ ॥
 देवो य बीयराओ नेवं रुसेइ कहवि ॥ ३२ ॥
 किं सूरमतरेणं पडिबोहइ को वि कमळवणं ? ॥ ३३ ॥
 ससिमंडलं विणा किं कुमुदवणुल्लासणं कुणइ को वि ? ॥ ३४ ॥
 किं च वसंतेण विणा वणराई को वि मंडेइ ? ॥ ३५ ॥
 किं सहकारेण विणा उग्यादइ को वि कोइलाकंडं ? ॥ ३६ ॥
 निभनामं पि हु ण जंपंति उत्तमा ॥ ३७ ॥
सम्मं धम्मं करेह जिणकठियं ।
 जइ बंछइ कल्लाणं इहलोए तह य परलोए ॥ ३८ ॥
 धम्मो जिणेहिं कहिओ तत्तनिंगाराहणायओ रम्मो ।
 तत्ततिगं पुण भणियं देवो य गुरु य धम्मो य ॥ ३९ ॥
 न तं सुइ देइ पियो ने माया जे त्रिति जीवाणिह सूरिपायो
 ॥ ४० ॥
 सावज्जवयणकरणे वि जिणहरे....गुरुदोसो ॥ ४१ ॥
 कोइवसेण जीवाणं किं न संयवइ ? ॥ ४२ ॥

इच्छिओ वि लोहो बलिओ सो पुण सदण्णकंदणो ।
मळणुज पवणसहिओ संतावइ कस्म नो हियं ॥ ४३ ॥

अन्नस्स वि घेणहरणं न जुज्जए उत्तमाण पुरिसाणं ।
अं पुण पटुणो उवयारिणो, य सं दाळ्ळविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाण निन्दिओ लोए ।
जा सामिणीइ इच्छा सा तवखयसिस्मणिसरिच्छा ॥ ४५ ॥

अन्नस्स वि कस्स वि पाणदोहकरणं न जुज्जए लोए ।
अं सामिपाणहरणं तं नरयनिबंधणं नूणं ॥ ४६ ॥

.....उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेनू तेसिं नूणं धुरि कीरए रेहा ॥ ४७ ॥

मळिणा कुट्टिगईओ परट्टिरया य भीमणा दसणा ।
पयपाणेण वि लालपंतस्स मारंति दोजोहा ॥ ४८ ॥

पयडीयकुसीळयंगा कयकडुयमुहा य अवगणिअणेहा ।
मळिणा कट्टिणसहावा तावं न कुणंति कस्स खळा ? ॥ ४९ ॥

विरसं भसंति सविसं दसंति जे छन्नमिति मयंता ।
ते कस्स लद्धछिहा दुज्जेमसगा सुहं दिति ? ॥ ५० ॥

अं जीवियाउ बहुअं दिट्ठं पवरं मणइ लोओ ॥ ५१ ॥

पोएण जणां जलहिं छंघिय पावति रयणदीवे ते ।
 जह मंजमेण मुणिणो संसारं तरिये सिवडाणं ॥ ३० ॥
 जेण कयविक्रओ चिय वणिणा चिंतामणिं विंति ॥ ३१ ॥
 देवो य वीयरओ नेवं रुंसेइ कहवि ॥ ३२ ॥
 किं सूरपतरेणं पडिवोइइ को वि कंमलवणं ? ॥ ३३ ॥
 ससिमंदलं विणा किं कुमुयवणुलासणं कुणइ को वि ? ॥ ३४ ॥
 किं च वसंतेण विणा वणराइं को वि मंढेइ ? ॥ ३५ ॥
 किं सहकारेण विणा उग्याइइ को वि कोइलाकंठं ? ॥ ३६ ॥
 निअनामं पि हु ण जंपंति उत्तमा ॥ ३७ ॥
सम्मं धम्मं करेइ जिणकडियं ।
 जइ बंउइ कल्लाणं इहलोए तइ य परलोए ॥ ३८ ॥
 धम्मो जिणेहिं कहिओ तत्तनिंगाराहणामओ रम्मो ।
 तत्ततिगं पुण भणियं देवी य गुरु य धम्मो य ॥ ३९ ॥
 न तं सुइं देइ पिया न माया जे इति जीवाणिहं सूरिपाया
 ॥ ४० ॥
 सावज्जवणकरणे वि जिणेहरे....सुखंदोसो ॥ ४१ ॥
 जोइवसेण जीवाणं किं न संभवइ ? ॥ ४२ ॥

इच्छिओ वि लोहो बलिओ सो पुण सदप्पकंदणो ।
अळणुव पवणसहिओ संतावइ कस्स नो हियं ॥ ४३ ॥

अन्नंस वि घणहरणं न जुजए उत्तमाण पुरिसाणं ।
अं पुण पडुणो उवयारिणो य तं दारुणविवागं ॥ ४४ ॥

इअरित्थीण वि संगो उत्तमपुरिसाणं निन्दिओ लोए ।
आ सामिणीइ इच्छा सा तक्खयसिरमणिसरिच्छा ॥ ४५ ॥

अन्नस्स वि कस्स वि पाणंदोहकरणं न जुजए लोए ।
अं सामिपाणहरणं तं नरयनिबंधणं नृगं ॥ ४६ ॥

.....उवयाराण कारिणो जे कुणंति दोहमणं ।
दुज्जणजणेसु तेसिं नृगं पुरि कीरए रेहा ॥ ४७ ॥

मळिणा कुटिलगईओ परछिइरया य भीसणा दसणा ।
पपपाणेण वि लालयंवस्स मारंति दोजोहा ॥ ४८ ॥

पयडीयकुसीलपंगा कयकडुयमुहा य अवगणिअणेहा ।
मळिणा कदिणसहावा तावं न कुणंति कस्स खळा ? ॥ ४९ ॥

विरसं भसंति सविसं दसंति जे छन्नमिति सुयंता ।
ते कस्स कदछिहा दुज्जणेमसणा सुहं दिंति ? ॥ ५० ॥

अं जीवियाउ बहुअं दिट्ठं पवरं मणइ लोओ ॥ ५१ ॥

પુત્રમેવ મૂલં હિ સુવસ્ત્રાણં ॥ ૫૨ ॥

જો પરમણીરમણિકલાલસો હોઈ રાગંગદગહિઓ ।

જઈ સો વુચઈ પુરિમો તા કે સ્વસ્ત્રુકકુરા અન્ને ? ॥ ૫૩ ॥

યિદ્ધિ તાણ નરાણં જે પરમણીણ સ્વર્મિત્તેણં ।

સુદિયા હણંતિ સત્ત્વં કુલજસસગાપવગ્ગાસુદં ॥ ૫૪ ॥

.....કામપિપાસાદિદ્વિઓ નદ્વનિમ્મલવિવેઓ ।

.....સ્વર્ણં પિ પાવેદં નો મુક્ત્વં ॥ ૫૫ ॥

.....હી હી વિદિવિલસિણ વસમેણ ।

જં જં કરેમિ ફજ્જં તં તં મે હોડ વિવરીયં ॥ ૫૬ ॥

નિઅરુજ્જવિસય ધીરેણં સમુજ્જયો ન મુત્તવ્વો ।

જં સમ્મમુજ્જંમંતાણ પાણિણં સંરુપ્પં હુ વિદી ॥ ૫૭ ॥

આપારેણ વિ નજ્જઈ કુલં તિ લોપ્પં વિ ગિજ્જય ॥ ૫૮ ॥

પાઠ્ઠણ પાણિયં કિર પચ્છા પુચ્છિજ્જય મેહં ॥ ૫૯ ॥

અહો ઉત્તમાણ નીયાણ કેરિસમંતરમેયં અમિઅવિસાણં વ ॥ ૬૦ ॥

અહો મહપ્પાણ માહેણં ॥ ૬૧ ॥

SOME OPINIONS ON PART I.

(1)

The present edition is prepared by Mr. Chokshi with a view to make the study of Ardha-māgadhī easy and popular for the beginners, and it pleases me much to state that he has shown in his work a good grasp of Ardha-Māgadhī legendary and religious literature. He has, in addition, given materials which enable the students to gather 'a general knowledge of Jainism' which serves in a way as a preliminary step for the further study of the student in the subject at the B. A. Examination. He has dealt with almost all important techniques and principles of Jain religion and philosophy, that occur in the text, on general lines, and the book, therefore, serves both the purposes viz. an edition for the students and a short treatise on Jainism giving its essence in a nutshell for the average reader. The introduction is critical and scholarly and the notes are copious and lucid which together with the translation make the understanding of the text thoroughly intelligible. Due importance has been given to grammatical peculiarities which is very essential for Ardha-Māgadhī students. All important questions for examination purposes as also for getting a general knowledge have been fully discussed. In short, it is an excellent edition and I strongly recommend it to all.

K. V. Abhyankar, M. A.,
Professor of Sanskrit & Ardha-Māgadhī,
Gujarat College : Ahmedabad.

(2)

I congratulate you on your editing and publishing Śrīśrīvālahā Part I, containing first 400 verses "with an exhaustive introduction translation, and critical explanatory, and grammatical notes" with the chief aim of helping the university students taking Ardha-Māgadhī as their Second Language. After looking into the book I think you have performed your task creditably and well under the circumstances in which you undertook to perform it and I believe with your knowledge of Ardha Māgadhī and with your patience and perseverance, you will be able to undertake to edit and publish the remaining portion of this very interesting and instructive "Kāṇ" in a more critical and scholarly way as expressed by you in the preface of the first Part. There is indeed a great and long felt need of editing and publishing important works of our Sacred Literature in the modern critical way and the inclusion of Ardha Māgadhī as a Second Language for students aspiring for an arts degree by our University goes a great way to encourage students of that Literature to direct their energy in that direction. You have indeed done some service to the cause of our Sacred Literature by your present edition, and I am sure you and students like you would be able to do much more substantial work in that cause if you can be placed in such circumstances as would enable you to devote all your time and energy in that direction. I think it is high time that leading magnates and thriving institutions of our community should and realize the importance of securing the

energy of such students and having it so directed by establishing decent and attractive Scholarships, Fellowships, Readerships and in other ways I am longing to see that day coming nearer.

Surchandra P. Badami,

(Sarat)

Retired Judge,

Small Cause Court, **Ahmedabad.**

(3)

It gives me great pleasure to be able to say that your edition of the **निरिसिरियालकदा** is really a meritorious work, eminently suited to meet all the requirements of the college student as well as of the general reader. The introduction contains almost every thing that a student ought to know about the author and the work itself. The notes are copious and lucid and throw quite a flood of light on many a knotty and difficult point of Jain Dogma, bringing its comprehension within the reach of the average reader. The English translation too is literal and elegant and helps the understanding of the text to a very great extent.

M. V. Patwardhan, M. A.,

Professor of Sanskrit & Ardha-Māgadhī

Willingdon College : Sangli.

ERRATA

PREFACE

Page. iii line 9 Read Oli for Oil

Introduction.

- " 2 line 4 Read Gautamaswami for
Gutamaswami
- " 2 " 18 " समयज्ञान for मयज्ञान
- " 2 " 24 " governors for governers
- " 5 " 10 " following for folwing
- " 7 " 26 " Siddhachakra for Siddhach
- " 12 " 7 " liked for ik

Text.

- " 13 " 18 read मणो for मणा
- " 14 " 10 " एकपि " काय
- " 21 " 9 " दंडपासिमणं " दटपासि
- " 26 " 14 " दिष्टो " दिष्टा
- " 27 " 8 " ३१४ " ३१४
- " 30 " 13 " पुष्टो " पुष्टा
- " 37 " 16 drop has the given...but
- " 38 " 18 read दिष्टिम for दिष्टिम
- " 43 " 9 " दुष्टो " दुष्टा

Translation.

- " 16 " 10 " prepared for perpe

Notes

- " 21 " 21 read पाणोदितो for पाणो
- " 40 " 20 " 503 " 502
- " 71 " 1 After hate read etc. disapp
- " 76 " 7 read Pk. for Sk.
- " 78 " 11 " 402 " 518
- " 81 " 9 " पय्या " पय्या